PUBLIC LIBRARY

TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. LII., NO. 1,332 NEW YORK: SATURDAY, JULY 2, 1904. PRICE TEN CENTS.





Photo by Hays and Co., Detroit, Mich. MARION KITTLEFIELD.



NAT GOODWIN'S former valet was the hero of the hour at the headquarters of the Actors' Fund last week, for Nat Goodwin's valet had done something unprecedented in the history of the Fund.

It was several years ago that the valet was seriously ill and in need while on tour with the Goodwin Company. Some one notified the officers of the Fund, and $30 was sent to the sufferer. The valet only got five of it, for the doctor needed the rest, but that did not matter, as the valet viewed it, for it was the intent that counted in his sum of things. Last week the valet, a valet no longer, appeared in town. Fortune had been lavish to him. An elderly woman, who had been his grandfather's sweetheart, had found the boy, and made him the overseer and general man of business of her estate.

The ex-valet met an actor of the Goodwin Company and asked him to take him to the office of the Actors' Fund.

"I want to pay back that money," he said, "and here is $50 more. I want to be a life member."

"Isn"t that unusual?" some one asked.

The officer of the Actors' Fund shrugged his shoulders.

"Unusual?" he said. "We have yet to receive a card of thanks."

Some ghouls and a few misguided mortals, known as editors or the middlemen between visitors and editors, affect to dislike the press agent. The men and women of the publicity promoting guild do take time, and time in this rushing age is money, but some of them have fresh ideas concerning their colossal attractions that have escaped the jaded view of the know-it-all editors. Most of them are worth an audience, leaving the accompanying "comps" quite out of consideration. They are interesting even as a study of diversity of methods. Then, too, press agents evolve, as do other humans. By no manner of means is it true that once a press agent always a press agent. Much nearer the truth is "Once a press agent often a manager," or "Once a press agent many times an author."

The success of James Forbes' brilliant sketch, The Chorus Lady, is a case in point. The lively playlet is traveling the Proctor circuit, and will be seen in London, possibly in Paris.

A brief while ago Mr. Forbes was press representative of the Castle Square Opera Company, and was crowding the brightest of them for first place. He never stayed long when he made his calls in the newspaper offices. Perhaps that was one reason for his popularity. Another may have been that business appeared to be a mere incident of the call. Jimmy seemed to dote on the editor or middleman of the moment, and drew out of him his heart's dearest wish. Having extrcated which, he always on succeeding calls asked most solicitously about the h. d. w. Perhaps it was the editor's baby's croup, or the middleman's secret engagement, or the office boy's ulcerated tooth. Jimmy was human and knew humanity. His calls came to be looked upon as one of the bright spots of the week, and the showing made by that boy's "stuff" in the Sunday papers was a marvel. Nobody ever knew quite how it happened. Jimmy told the manager it was because the town was wild about his attraction. He told the editor or middleman it was because of his tremendous influence on the paper. He told the chorus girls it was because of their resistless beauty. But Jimmy always "made good."

He "made good" when he became assistant manager of Robert Edeson, in fact and finance, not in fictionary title. "He made good" when his crisp dialogues began to appear in the magazines, and in The Chorus Lady, of scintillating dialogue, he made best.

With affectionate interest the profession is watching the progress of the late Mark Smith's two bright children, Mark and Louella. Mark, who is the third of that name, his father and grandfather both having been sterling actors, is just now enjoying camp life in the Berkshire Hills, with three lads. To this camp he carried what is an inevitable part of his baggage wherever he goes, an old hat and coat that belonged to his father. The boy has an unswerving ambition.

"I want to be as good an actor as my father," he says.

A stalwart chap of six feet one inch, he made a dignified picture with the crimson velvet curtain at the Belasco Theatre as a background when he made the stage announcements of Sweet Kitty Bellairs, and later when he played one of the Irish officers in the dainty comedy. A promising beginning for a boy of seventeen! His sister Louella exhibited the family cleverness in playing five parts with William Norris, in The Business Man, in Chicago.

S. Miller Kent, I heard from a company of actors, in a relaxed moment, over coffee last week, has the reputation of being "the nerviest man in the profession." That reputation he won when Nat Goodwin fell ill in London, and Kent was called upon to play the star part in An American Citizen, at twenty-four hours' notice. There were 180 sides in the part, some of the speeches covering a half dozen of them. During that time of preparation the actor neither ate nor slept, and "Bud" Woodthorpe, the nervous stage manager, could not be coaxed nor driven out of his sight. When the curtain rose the next night it was announced that Mr. Kent had kindly consented to play Mr. Goodwin's part in the first two acts. He was letter perfect in those lines. He would be compelled, however, to read the lines of the last two. The actor accomplished this remarkable feat, and the pit, aroused from its British stolidity, rose to cheer him. The next night he went through the entire part gracefully as on an oiled rail. Thus his "nerve" became a tradition of the London theatres, and the pit refers to him lovingly and reverently as "That Hamerican with the hawful memory."

If you are faddish, or if you are not, but want to spend an evening in an unusually pleasant way, get yourself invited to the Cole and Johnson Studio. It isn't an easy task, for the lads who wrote "The Congo River," and "Under the Bamboo Tree," "The Evolution of Negro Music," and "Fishing," are busily prolific chaps, and don't waste their time on nonsense people. But if you are not one of the "nonsense people," and are lucky enough to get the invitation, you will meet a trio of gentlemen in a luxurious studio and hear excellent music.

Cole and Johnson—there is one Cole, Bob, and two Johnsons, Rosamond and James—are men of high standards and cultivated tastes. Autographed photographs of men and women distinguished in many professions show that for them, at least, in the presence of these three young negroes the color line has faded.

How they work! "Bob" Cole, who combines business acumen with musical and dramatic talent; Rosamond Johnson, who is a graduate of Boston Conservatory of Music, and his brother James, who for twelve years was principal of a school at Jacksonville, Fla., who, in versifying, approaches Paul Laurence Dunbar, and whom the Atlantic University has made a Master of Arts! And how they win, as hard workers in the channel of their supreme talents always win!

Oscar Hammerstein, sitting at one of the round tables in his Paradise Roof Gardens, over something clinking and cold, is sad-eyed and sententious.

"Have you ever thought," he said to the Matinee Girl, in such situation, "that success is always unsuccessful?" One success is only a whip to lash a man on to others. A man who has made a big success turns coward as he looks at it. He is afraid, with mortal fear, that he can't duplicate it, and that is failure. Next year I shall be in absolute control of four theatres in New York. Do you think I shall be satisfied—secure? Ugh!"

He bowed mournfully to a well dressed smiling group of patrons.

"Women look much older than men of the same age" he said. "Why? Because they are all worried. And why are they all worried? Because they have lost, or are afraid they will lose, the love of the man they love."

As he drained the last cold drop from the glass, he said he slept but four hours of the twenty-four.

"So did Napoleon."

A twinkle of the melancholy brown eyes, and Oscar Hammerstein batted back the flatterism.

"So does a trolley conductor, I know. Some men don't need any more."

He disappeared in the wings, before Parsifalia, with this remark.

"Happiness is of two kinds—the happiness of the home, and the happiness of success."

"And the happiness of success—"

"Is greater," finished the manager and builder.

Dorothy Donnelly, whose Candida in George Bernard Shaw's play of that name attracted the admiring attention of the profession, as well as the public, two desirable facts not always collateral, is first and foremost a student.

Miss Donnelly has never made the transatlantic journey. Her ideal of that deferred pleasure, curiously unlike that of most young women, comprises no boulevards, nor little shops of the Rue de la Paix, nor long drawn-out teas with pronounced English accents.

"Wouldn't it be splendid!" As she knelt on an armchair and clasped her hands on its carved back at least fifteen years of Candida's age, and dangerously near to all that gray robed matron's dignity, fell away.

"And wouldn't it be a joke on one's self! I have always thought that to get the best out of a trip to Europe an actress should study conscientiously the leading rôles of the great actresses of Europe, coach herself in them, and decide exactly how she would play them; then go to see the great artists in them. Wouldn't her little house of cards tumble about her astonished head, though? But wouldn't it be educational?"

Dorothy Donnelly will do it, too, for she is the manner of young woman who does what she has determined it is a "good thing" to do. There is no egotism in a young actress thus measuring herself by the Bernhardt and Duse standards. It is as Miss Donnelly conjectures, educational. It makes for growth, and growth, Herbert Spencer has told us, is a series of disturbances and readjustments of ideas.

Dreamland, Coney Island, is variously interesting. Pay it a visit if you would drop cares and years—by the way. You see rare and wonderful sights there, for instance, Senator Reynolds, the enterprising promoter, and Samuel W. Gumpertz, the amiable manager, going up in the tower, not yet used for its original sight-seeing purposes, to talk business, where they will be free from interruption. Of course, they risk life and limb in going up, but they are safe from interruptions, if not from broken limbs, for thither no one dare follow. But the most rare and wonderful thing I saw at Dreamland was Marie Dressler shooting the chutes with the smallest dramatic critic in town.

It's quite worth a stroll in Central Park to see pretty Anita Bridger flushed and bright eyed from her morning gallop. She is becoming a good horsewoman, although, if a horse's mouth is hard, and there is a congestion of riders on the Mall occassionally, something happens. For instance, she bowed with quiet dignity to a well known male star the other day and passed him without accident. But having accomplished this, just to show what she could do, the brute Mrs. Malaprop, that Miss Bridger was riding, turned and pursued the male star's mount. The star's groom added his persuasions to Miss Bridger's, and Mrs. Malaprop was finally induced to canter southward.

The rides are not purely for fresh air and the glow of exercise. Superfluous adipose tissue to the amount of more pounds than I may tell have been dropped somewhere and somehow in these morning rides.

Over a recent date Maclyn Arbuckle writes from Waddington, N. Y.:

When my season closed I was so worn out that Mrs. Arbuckle and I decided to come up here to our country home, the scene of our meeting and our marriage, and have a good rest before going to St. Louis.

I am perfectly happy here. I am up at 6.30 A.M., in the garden with the man and assisting Mrs. Arbuckle in arranging the flower beds. The last nighter at Wallack's would hardly recognize the Arbuckle of the stage in the Arbuckle who walked along the country road this morning at seven o'clock bringing back a basket of eggs. I am happiest here close to the soil, and that is what appealed to me in The County Chairman (My! but that seems a long way away!), and perhaps aided me in whatever success I had in that play.

We will be here until the first week in July and then go to St. Louis for a few weeks, returning here for another visit.

The California girl who is in New York for the first time, and who has been here so short a while that she calls Governors' Island "The Presidio," and the Narrows "Golden Gate," startles me with unexpected observations about manners and customs in Gotham.

Yesterday she sat, chin in hand and elbow on knee, in deep reflection.

"What now?" I finally inquired.

She gravely returned my glance.

"Nothing, only New York men think that if you will dine with them, all is well.'

THE MATINEE GIRL.

MARION LITTLEFIELD.

Marion Littlefield, "the American contralto," belongs to one of Boston's oldest and most aristrocratic families. Her beautiful voice, wonderful in its great range and sweetness, testifies to the years of splendid serious training she has received. She has been very successful in her vaudeville work, having appeared repeatedly in all the principal cities of the East and Middle West. She is always exquisitely dressed: her selections are of a nature calculated to phase all audiences, and so charming is her personality that she is invariably sure of warm appreciation. Miss Littlefield made her debut with the Metropolitan, N. Y., Grand Opera Company, under the management of Maurice Grau and Henry W. Savage, and since then she has been connected with the best musical enterprises in Boston and other cities. She has received several flattering offers to enter productions during the coming season, including one opportunity of starring, but for another year she will devote herself to vaudeville, and is already booked well in advance. Her real ability, unique personality, and unflagging ambition guarantee her a brilliant future.

HERR CONRIED WINS HIS SUIT.

The Provincial Court of Munich, on June 20, dismissed the appeal of Herr Conrad, a Munich writer, from the decision rendered against him in the libel suit brought by Heinrich Conried, of the Metropolitan Opera House, New York, because of an attack made by the writer on the director as a result of his production of Parsifal. Herr Conrad's article, in which he libeled Herr Conried, was entitled "The Robbery of the Grail." The writer, in the course of his examination before the court at the first trial, justified his violent language as being the result of the "moral indignation" which seized him as a German and a Wagnerian, when he heard of the New York production of Parsifal. The decision against the writer was rendered on Feb. 4, and under it he was compelled to pay a fine of $40, or spend twenty days in jail, and also to pay all court costs and lawyers' fees, and for the extensive publication of the courts findings for a period of twenty days.

AN ALABAMA THEATRE SOLD.

Jacob Wells has secured a long lease of McDonald's Theatre, in Montgomery, Ala., and George F. McDonald retires from the ownership and management of the Bibb Street playhouse, after being in it for forty-five years. Mr. Wells is to call it the Bijou Theatre, and will spend $5,000 on improvements. It will open in September.

REFLECTIONS

Etta Reed Payton, leading lady of Corse Payton's Stock company, of the Lee Avenue Theatre, Brooklyn, has fully recovered from her recent sickness, and will open her season on Aug. 29 with The Henrietta. The prices and the policy of the Lee Avenue will remain the same. Some of the latest New York successes will be produced, and Mrs. Payton is making a special study of Viola in Twelfth Night, which she will play the week of Sept. 12. The theatre has been thoroughly renovated and will present a very neat appearance when introduced once more to Paytonites.



Mrs. Payton is at present visiting the St. Louis Exposition with her husband, the Spooner family of the Spooner Stock company, and some friends. She will return from the West early in August and be in readiness for a hard and very successful season.

J. E. Dodson has bought the dramatic rights to The King of Beasts, which he intends to use after his engagement with The Two Orphans has expired.

Gertrude Quinlan will join her family in Boston and go to Gloucester, Mass., for the season in a couple of weeks.

Lew Fields' Theatre in Forty-second street, New York, is nearing completion. It is promised that the new playhouse will be ready for occupancy by Mr. Fields' Stock company early in November.

Victor Herbert last week completed the score for his new opera, The Enchanted Isle, which Hamlin, Mitchell and Fields will present early in the season at the Boston Theatre. A party of Mr. Herbert's personal friends enjoyed a private piano hearing of The Enchanted Isle, and one and all declared the music to be in his lightest and most sparkling vein.

The Southerners closed at the New York Theatre last Saturday night. It will reopen for a brief run at that theatre Aug. 1.

Perhaps the highest tribute paid The Wizard of Oz was the appropriation of its central role, The Scarecrow, by the manager of Drury Lane Theatre, London, who incorporated this unique personage in his latest Christmas pantomime. Now a French manager has seized upon the Cowardly Lion in The Wizard of Oz, it is said, and has made this original travesty of the king of beasts the principal comedy feature in the latest Summer *revue* at the Folies Bergeres, Paris.

Judge Holt in the United States District Court June 20, granted a discharge from bankruptcy to Albert M. Palmer. His liabilities were $152,994.

Ola Humphrey has returned to New York. She will visit friends in the country until the middle of August. Next season she will star in a new play of the eighteenth century, entitled The Mask of a King, of which Edwin Mordant has secured the entire rights covering the United States, Canada, England and Australia.

Wagenhals and Kemper have secured for Blanche Walsh the English rights to Jacob Gordin's domestic tragedy, The Kreutzer Sonata, which was played in Yiddish over three hundred times at the Thalia Theatre. Miss Walsh will assume the role created in the original play by the German actress, Bertha Kalisch. Professor Clayton Hamilton, of Columbia University, aided Mr. Gordin in making the English adaptation. Miss Walsh's first appearance in the play will be in Chicago in December.

Frank E. Aiken has returned from Boston, where he attended last week the marriage of his daughter, Viola Eugenia, to E. Day Baker.

Wright Lorimer contemplates sending out two companies of The Shepherd King next season.

The rebuilt Iroquois Theatre, Chicago, will be known as the Vaudeville when it opens, Sept. 1, it is said.

Max Freeman arrived from London last Wednesday. He will conduct rehearsals of Madame Schumann-Heink's comic opera, which will be seen at the Broadway Theatre Oct. 3.

Louise J. Vallentine, who has been engaged for Arthur C. Aiston's new production for next season, has left town for a few weeks, but will return in time for rehearsals. Miss Vallentine had a number of offers for next season, which she was compelled to decline in view of her pleasing engagement with Mr. Aiston.

Beverly Sitgreaves denies that she has signed for The Two Orphans next season, as she has in view the principal woman's part in a big New York production.

Mrs. Charles Howard (Neva Ellis) presented her husband, Charles Howard, of the Ward and Vokes company, with a baby girl on June 19.

Mrs. W. B. Watson (Jeanette Dupre) has been spending the past week on Long Island. She will appear next August. She has some lovely Parisian gowns for next season.

Mrs. Frank Burt is reported as lying dangerously ill at her Ashland Avenue home, Toledo, O.

Catherine G. Boucher, who has been studying abroad for five years, is visiting Pasqualina De Voe at the Commonwealth Hotel, Boston. She will return shortly to Paris, where she will make her debut in grand opera.

James W. Osborne and Maud Jeffries, it is said, are to be married in Australia, where they are appearing in The Darling of the Gods.

Lulu Glaser will open the Knickerbocker Theatre on Labor Day, Sept. 5, with A Madcap Princess, a comic opera by Ludwig Englander and Henry B. Smith.

Joseph F. Sheehan, the opera singer, with Henry W. Savage last season, had a narrow escape from drowning last Thursday while bathing in Echo Bay, New Rochelle. He was out in the middle of the bay when he was taken with cramps and cried for help. Alexander Raymond, an amateur actor of New Rochelle, and "Bill" Bayles, a life saver, rescued him.

Al. Dolson, press agent of Pain's Last Days of Pompeii, has been transferred to Pain's Burning of Rome as general business representative. G. E. Raymond has also been transferred to the Rome spectacle as manager.

Clyde Fitch has sold his new play, Granny, to Charles Frohman. Mrs. Gilbert is to make her farewell tour in it next season.

Sarah A. Miles, a New York dressmaker, has sued Annie Ward Tiffany for $2,863, with interest from September, 1890. The case was tried last Thursday in the Superior Court of Boston before Judge Mason. Decision reserved. The plaintiff claimed to have lent money to the defendant to produce plays, while the defense was that the money was simply invested.

The tour of Carl Eckstrom in the Western comedy drama, A Modern Viking, under direction of Sorlin and Borrowscale, will commence Aug. 8 and extend to the Pacific Coast.

George Brennan has bought the road rights to Candida.

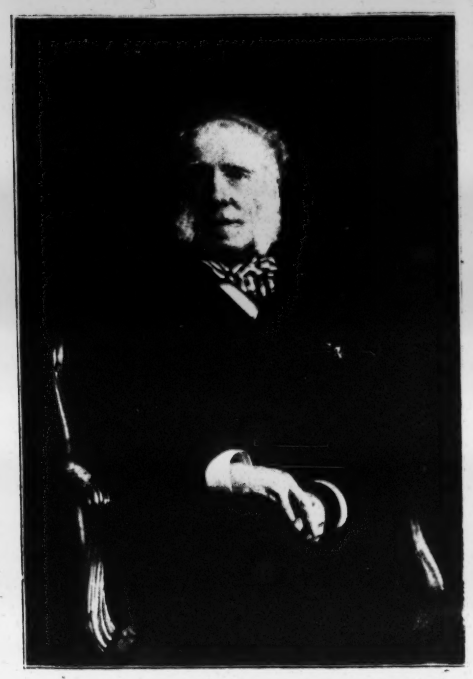
Mr. and Mrs. J. E. Dodson (Annie Irish) have bought Martha Morton Conheim's play, which won the prize in *The Theatre Magazine's* play competition.

Bertine Robison has closed with the Glazer Stock company and is now in New York city with Mrs. H. C. De Mille.

Arthur Griffin, late of the Bennett and Moulton company, has signed for next season with the Roe Stock company.

MAGNATES OF THE ENGLISH MUSIC HALLS.

English vaudeville is absolutely controlled by half a dozen men; nor are these, if we except Charles Morton, the "responsible managers" who figure on programmes, and whose duties are, in most cases, rigorously confined to domestic



CHARLES MORTON.

routine. Every year the process of combination becomes more strenuous. In a word, the American artist who comes to England without credentials to one or other of the men nominated in this article had better save his fare.

If he did not found the English music hall, Charles Morton established it. And still he is its figurehead (proof, as your point of view is, that he is very old, or that the variety stage is very young). Mr. Morton is nearing his eighty-fifth birthday. "You can fix my age in your memory," the veteran will say with a inflection of pride, "by the fact that I was born in the same year as Queen Victoria." He is small, alert, simple in his life, somewhat the martinet. His staff has but one complaint—that he is impatient of any attempt to relieve him, even in the trivialities of routine. Eight o'clock sees him at the head of his suburban breakfast table, his family nowadays consisting of none but women folk, who rarely visit a theatre. Ten o'clock finds him at his desk. Mr. Morton is faultlessly dressed always, in an old fashion—black frock coat, dark gray trousers, ample bow of shepherd's plaid, no jewelry, sometimes a fancy waistcoat. The mouth is cleanly shaved, snow white hair and ample whiskers, carefully groomed; spotless silk hat. If you met him in its vicinity you would suppose Mr. Morton to be a respected official of the Bank of England. A busy day is broken by an hour's sleep in his arm-chair; then, evening dress, and duty at the Palace till it closes. The old manager is nearly the last man to bid the fireman good-night, and to start homeward on an ominbus. Mr. Morton is not a smoker. His allowance of whiskey is small and regular, and fruit is a very large factor in his frugal diet. A weakness for a race meeting is not often gratified nowadays. And when their chief is, with difficulty, persuaded to indulge in a seaside vacation, the janitors know that he will present himself at the front door of the Palace one evening in the meantime, just to see how things are going. Mr. Morton was trained to the business of a barkeeper, not far from the Canterbury Music Hall, which was the Canterbury Tavern when he took it, more than fifty years ago, and developed a song and supper room in connection therewith. London is sharply divided by the Thames, and "over the water" had a particular significance in those days. It was not the fashionable quarter. In the early



J. L. GRAYDON.

sixties Mr. Morton took another tavern in the West End and there established the Oxford Music Hall. Ten years later he went north to the Philharmonic, now known as the Grand Theatre, Islington, where he popularized opera bouffe in the notable instance of "Genevieve de Brabant," with the assistance of Emily Soldene, who had been a favorite at the Oxford, and often looks in at the Palace to revive old memories with "the guv'nor." Mr. Morton visited America in his middle age with an opera company, but encountered a ruinous disposition on the part of the young Americans to marry his chorus girls. He transformed the Alhambra from an extravaganza theatre to a music hall. Then he was persuaded to the Tivoli, which quickly succeeded (it had been a ghastly failure). About ten years ago he settled into the Palace, effecting a similar improvement there.

George Adney Payne, who, in the course of time, succeeded Mr. Morton at the Canterbury, is some thirty years his junior. Mr. Payne has the irremovable mark of the old soldier—he served a while in his youth—and still affects the cavalry mustache. Square shouldered and arbitrary, Mr. Payne gives you the impression that he will get his own way—as he mostly does. He joined his father in the licensed victualling trade—the old music halls were invariably the adjuncts of liquor stores. Meeting the late Charles Crowder, a rare genius of a showman, Mr. Payne joined him in the directorate of the vast East End hall now called the Paragon. The partners extended their enterprise from the Paragon to the Canterbury, which had fallen into disrepute since the departure of Mr. Morton. The combined Canterbury and Paragon prospered exceedingly, and were eventually incorporated as a limited liability company. Almost every English music hall is now operated in this fashion. Mr. Payne's wealth and influence were enormously increased when he, too, came "over the water," at the invitation of the late Newson Smith. Mr. Smith was a brilliant financier. He first appreciated the possibilities of the music hall as a fascination for the investing public. He formed the London Pavilion into a joint stock company; then the Tivoli; finally the Oxford; and these establishments were for a long time operated in sympathy as the Syndicate Halls. The name is still used by the ignorant, though the Pavilion has long been separate. When Newson Smith died Mr. Payne became the dominant director of the now disintegrated Syndicate. From the base of the Oxford he controls no fewer than thirteen halls in central and suburban London. His son, Walter Payne, is in the way of becoming a distinguished lawyer, but his son-in-law, a Mr. Gibbons, is training for the reversion of his music hall directorates. Not so long since Mr. Payne contracted a second marriage with a charming actress named Ethel Earle. He is disposed to spend more and more time at his seaside home, near Margate, and the motor car is weaning him from his love of horse flesh. The keenness of his business instinct, however, is unimpaired, and he would be bad to beat at any bargain.

For many years the name of Henry Sutton was inseparable from the Alhambra. An insurance actuary, his investment in the Alhambra engaged him more and more, till, as a nominal director, he became the actual and assiduous manager of the theatre. Mr. Sutton's experience and resource in money matters enabled the Alhambra to weather many storms. Ill health and advancing years counseled retirement, but with a return of strength Mr. Sutton allied himself with the Payne directorates. Mr. Sutton belongs to the aristocracy of the music hall. The control of the Alhambra is now with Alfred Moul, a cultured, charming gentleman, who writes long letters to the *Times*, and improvises at the piano with an equal facility. He has a hot temper and a passion for fire proof theatres. When his many employments release him from theatre and music hall he pursues the Thames nearly to its source, navigating and fishing in its quiet waters with admirable skill. Mr. Moul was intended for the China trade, but preferred to enlighten Australia in the capacity of a musical critic. When he returned to London he practised as a concert *entrepreneur* and expert in musical copyright, of which he knows more than most men. The shareholders of the Alhambra have a supreme and sensible faith in his industry, loyalty and integrity.

Hector Norman Tennant, chairman of the directors of the Empire, is virtually the manager of the great house in Leicester Square. He was born in Australia, fifty odd years ago, and in early life was a well-known amateur athlete.



OSWALD STOLL.

Vast wagers depended on a foot race at Lillie Bridge, in which he beat an equally well-known cavalry officer. Mr. Tennant was a great cricketer, a member of the aristocratic club known as I Zingari. One of the earliest members of the Junior Carlton Club, he has actively interested himself in politics, especially in the metropolitan elections. He was an intimate of Lord Randolph Churchill. Another life-long friend of Mr. Tennant is Alfred Rothschild: the two are almost inseparable companions, and at few first nights is Mr. Tennant absent from Mr. Rothschild's box.

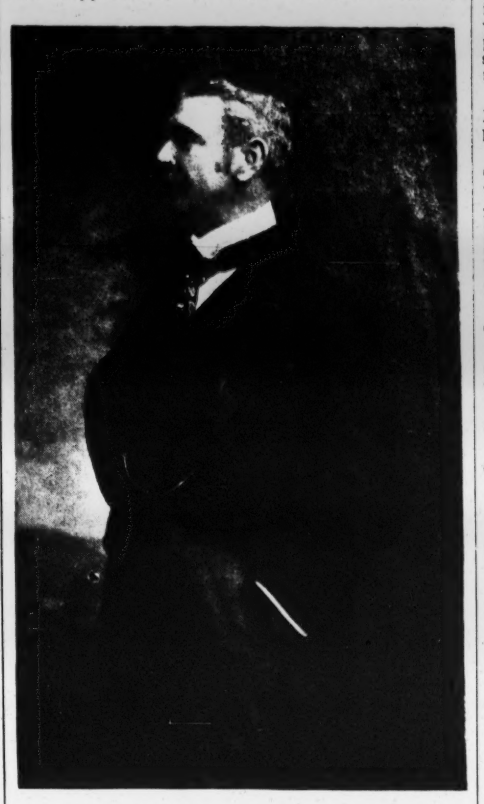
At the back of Drury Lane is a small and dingy music hall the Middlesex. It is an annex of the Mogul Tavern, which loses its pedigree in the roystering days of the Restoration. J. L. Graydon, the proprietor of the Middlesex, is a great man in music hall land. He invented the "lightning programme," a headlong sequence of performances, and quite a change from the old days, when the economical manager would steal all he could from his patrons in the way of intervals. With a fortune made at the Middlesex, Mr. Graydon acquired a controlling interest in several suburban and provincial music halls. He is also a director of the Palace. Mr. Graydon is treasurer of the Music Hall Benevolent Fund, and secretary of the Society of Music Hall Proprietors. The president of both organizations is Henri Gros, a champagne merchant, whose purchase of the Metropolitan Music Hall introduced him into the variety world. Mr. Gros is a prominent member of the Payne directorates, an astute, honorable man of affairs, the orator and the political agitator of the entertainment world.

Ofttimes the careless paragraphist describes Horace E. Moss as a Scotchman, doubtless because Edinburgh was the scene of his first management, and also because from Edinburgh still originates the brilliant financiering of the Moss Empires. Mr. Moss, who comes of the Hebrew race, was born in Manchester. His father, James Moss, was a well-known manager of entertainments, especially in Scotland, where H. E. Moss was educated. The younger Moss excelled as a pianoforte player, and acted as accompanist of a touring company. Then he adventured as the proprietor of a diorama illustrating the Franco-German war, combining the duties of acting manager, stage-manager and orchestra. In 1877 Mr. Moss undertook the management of a small theatre, the Gaiety, in Edinburgh, much frequented by the high spirited youth of that academic centre. It prospered to the extent of enabling him to purchase it outright for £14,000. When the time came to launch out, Mr. Moss acquired the



G. ADNEY PAYNE.

useful friendship of "Dick" Thornton, a North country proprietor of the old school. The Moss and Thornton circuit was the result. And then there was a coalition with Oswald Stoll, whose rivalry, spreading from Cardiff, in the West of England, looked dangerous. With the establishment of that stupendous circus-theatre, the London Hippodrome, all these interests were re-



H. E. MOSS.

bound into Moss Empires. Mr. Thornton now rarely emerges from Newcastle. Mr. Stoll, director of the Moss Empires, is none the less active on his own account. The personality which was overwhelmed by the Hippodrome emerges in the Coliseum. Mr. Moss has, at Middleton, near Edinburgh, as estate approximating three thousand acres, where he is occasionally free to gratify his love of shooting and coaching. The active management of Middleton was intrusted to Mr. Moss's son James, whose untimely death a short time ago was a bereavement of infinite poignancy.

Oswald Stoll is of German extraction. His mother preceded him many years in the business of popular entertainment, and the firm was eventually Mrs. Stoll and Son. It is a superstition of the family that when Mr. Stoll opens a new hall his mother, in the way of a mascot, shall take the first money. The death of a relative enriched Mr. Stoll at a useful moment, and from the establishment of the Empire, Cardiff, a great industrial centre in the West country, he has never looked back. The Stoll halls were merged in the Moss Empires a few years ago. But meanwhile Mr. Stoll has engineered several more. Now he is at work on the Coliseum, a palatial structure in the very centre of London, where four performances daily will approximate the American model. Mr. Stoll is an incessant worker. He neither smokes nor drinks. An insatiable reader, he has just published an amazing book, called "The Great Survival," variant on the Spencerian theory of life and thought. Mr. Stoll, however, is catholic in his literary tastes. He once wrote a song for Vesta Tilley, called "Mary and John."

With extraordinary rapidity Thomas Barrasford has come to the front, and his movements are watched with apprehension from many quarters. Mr. Barrasford comes from the far North. When, with difficulty, you persuade him from the absorbing topic of popular entertainment, you find that he is a perfect encyclopædia of the sports and industries of the Tyne-side, where they practice every trade incidental to the



THOMAS BARRASFORD.

transformation of pig iron into men of war. Mr. Barrasford is a simple, sturdy, clean groomed country gentleman in appearance. He can judge a race horse, a pugilist, a rowing man, or a pedestrian to a nicety, and can teach most of them a trick or two. His twenty music halls, to which the London Lyceum and the Paris Alhambra are recent additions, leave him little time for sport. In his young days Mr. Barrasford was apprenticed to a trade, but he had a passion for the theatre. He ran an amateur minstrel troupe as a youngster and himself excelled as a dancer. When he became free to choose his course in life he attached himself to the *entrepreneur* in his native city, Jarrow-on-Tyne, a Mr. Holmes, also an ardent sportsman. In due course he acquired the Jarrow Theatre, and, once established in business, added theatre to theatre. He has a predilection for a forlorn hope; the expert can point to at least three historic failures which have become gigantic successes under Mr. Barrasford's management. His theory is that no programme is too costly that sees its own again, and that an interested audience is an orderly audience; in fact, its own janitor. Mr. Barrasford favors the heroic style of architecture. The more people he can seat the better company he can afford. He prefers the two-houses-a-night system, and does not value the drink traffic, so large a factor, hitherto, in English music hall policy. It is doubtful if any modern manager has so intimate a knowledge of the technique of every kind of performance, or hatred more ardent and effectual of vulgarity. He is quick, clear, and just in a "deal," and passionately resents any infraction of a contract. Mr. Barrasford's career at the Lyceum is watched with deep interest. With a lofty ideal of popular recreation, and its value as a social force, he has been easily moved to anger by the suggestion that he is "degrading" the Lyceum to a music hall.

HENRY GEORGE HIBBERT.

ENGAGEMENTS.

Adeline Mann, to play the leads in the Mountain Park Stock company at Holyoke, Mass., during the Summer season. She has also signed with Arthur Alston, to originate an important part in the new play in which Mr. Alston will star James M. Brophy next season, making her third season under Mr. Alston's management.

Mr. and Mrs. Freeman Barnes (Ora Lee), by Murray and Mackay, for the Burr Stock company, en route.

The following people have been engaged for George Parsons' new farce, The Reason Why, which opens in Savannah, Ga., June 16: Charles Jackson, Morgan Coman, Rapley Holmes, Sidney Donalds, Robert Robson, Victor Noyck, Edward Lewis, Margaret Robinson, Dorothy Hammock, Mae Sheridan, Lucille Perry, Rose Tapley, Edith Beryne, and Georgie Mendum. The company play four weeks to San Francisco.

Lylene Radcliffe, as leading lady of the Cook Church Stock company.

Marie Casman, for juveniles, and Charles Neumann, for stage director and characters, with the Cook-Church Stock company.

Clara Belle Jerome, by C. B. Dillingham, for the Frank Daniels company.

Walter D. Dale, to play Harry Merriman in Charles Blaney's More to be Pitied Than Scorned.

W. A. Mackling, with Lincoln J. Carter's Two Little Waifs (Eastern) for next season.

For The Factory Girl (transcontinental): Neil Barrett, George E. Fisher, John A. Boone, Selmar Romaine, George Secor, Joe Finn, Guy Whittaker, Zach Walsky, Mac Corbett, Harry Mindel, Laura M. Stone, Helen Gildea, Nan Hewins, Etta Bryan, and Mae Wuerz.

For The Factory Girl (Eastern): Lon Hascall, James Slevins, Charles F. Keane, Guy Rawson, W. H. Stevens, William J. Dale, Alex J. Dale, Jerry Driscoll, J. F. Byers, Caroline Mac Blaney, Ella Cameron, and Beth Kaufman.

By Sorlin and Borrowscale, for Carl Eckstrom's A Modern Viking: Del De Louis, Sylvester Cornish, Inez Plummer, Frank G. Parry, stage-manager, and Little Queenie.

Agnes Findlay has been re-engaged by William A. Brady for The Pit company, and Mabel Findlay for Isabel Gretry in the same company.

Henry Jewett, as leading man with Viola Allen in The Winter's Tale, next season. He will play Leontes in that play and Malvolio in Twelfth Night.

Charles L. Crane and Dolly Dupree, re-engaged for E. J. Carpenter's A Little Outcast (Western). Miss Dupree is to play Bot and Mr. Crane Teddy. This makes their third season with A Little Outcast.

Mildred Hyland, re-engaged by Arthur C. Alston, for Annabel Thornton in At the Old Cross Roads.

Marie Gilmer, as leading woman with the Little Ethel Dyffryn Stock company, Agriculture Park, Brantford, Ont.

THE ELKS.

Johnstown, Pa., Lodge, 175, dedicated their new $50,000 home on May 24. Grand Treasurer Samuel H. Needs, for District Deputy James B. Boreland, of Franklin, Pa., who instituted the lodge, and present District Deputy W. J. McAllister had charge of the dedication ceremonies. The ceremonies lasted three nights, the first being followed by a ladies' social. The 25th was stag night, and the 27th was open to the general public for inspection.

The following officers of Manistee, Mich., Lodge, 250, were recently elected: Exalted Ruler, W. W. Gibb; Esteemed Leading Knight, B. F. Otto; Esteemed Loyal Knight, R. Cockran; Esteemed Lecturing Knight, J. H. Rademaker; Secretary, J. D. Bertrand; Treasurer, George Johnson; Tiler, John Larson; Esquire, A. C. Hornkohl; Chaplain, C. C. Webb; Inner Guard, Benjamin Nond; Trustee, Capt. J. Smith; Delegate to Grand Lodge, Joseph Myers. The lodge is in a very prosperous condition.

The Elks at Bluffton, Ind., will open their new club rooms in the Grand Opera House Building, July 1. They will extend invitations to the fraternity to join in the festivities of the occasion.

Bluefield Lodge, 169, are spending $6,000 in remodeling their lodge room and installing new furniture, etc.

A brilliant celebration marked the opening of the Elks' new home at Petersburg, Va., June 1. This home was one of the handsomest residences in the city. It has been splendidly furnished and fitted. There are parlors, reading rooms, pool rooms and cafe, with electric fittings throughout the house. The first money raised for this magnificent home was at a social session given in honor of Al. G. Field, who headed the list with a liberal contribution to the home fund.

The Saratoga Springs, N. Y., Elks now have a home, having acquired title to the Grant property, corner of Woodlawn Avenue and Walton Street. The price paid was $18,000, for an elegant brick, three-story residence, stable and grounds, which cost its late owner $104,000. It will require about three weeks to place the property in the condition the Elks desire and a movement is on foot to open the home with a reception about June 23.

The Elks at Corry, Pa., are making elaborate arrangements for a Fourth of July celebration and have contracted for several big attractions. Don Smith has been elected Exalted Ruler.

Henderson, Ky., Lodge, 206, entertained the delegation of Cincinnati business men on their recent trip to the St. Louis World's Fair.

The Indianapolis, Ind., Lodge of Elks will send a delegation of 400 members to the annual reunion, which is to be held in Cincinnati July 18-23 this year. Grand Exalted Ruler Joseph T. Fanning, being the highest officer of the lodge, will have the Indianapolis Lodge as his personal escort. For this reason the local Elks are bending their energies in the direction of making this the largest display that they have ever undertaken. The Reunion Committee, headed by Otho G. Bales and consisting of Fred Dungan, S. W. Brandt, Robert Garrity, G. W. June, S. J. Hayes, J. J. Bauer, and George Rubens, is arranging for a number of features with which to surprise the Queen City. The Indianapolis Lodge will be arrayed in a special uniform for the occasion. It will be accompanied by the Indianapolis Military Band. A dispatch to the "News" from Anderson says: "After a campaign of several weeks, conducted by means of correspondence, the local lodge of Elks has obtained the State meeting of the order for Anderson. It will be held next August. There are fifty-six lodges in the State, with a membership of about 6,500, and a large crowd is expected at the State meeting."

Dr. J. Frank Stevens, special District Deputy Grand Exalted Ruler, assisted by the officers of Lancaster, Pa., Lodge instituted a new lodge of Elks at Easton, Pa., 15. Fifty members were initiated into the order, including the District Attorney of the county and the Mayor of the city. After the ceremonies a fine banquet was enjoyed. A large number of visiting Elks attended.

Sandusky, O., Lodge, No. 285, celebrated their tenth anniversary June 21, and concluded with an elaborate banquet and ball at Cedar Point. Many visiting Elks were present, and Exalted Ruler Reinhart entertained his brother Elks and friends at the eleven o'clock toast.

The Elks of Waterloo, Ia., will rebuild their lodge home, which was recently destroyed by fire. It will be a three-story building and will cost $15,000.

The monument recently erected in the Glens Falls Cemetery by the friends and wheelmen of New York and Boston in memory of Harry D. Elks, the champion bicyclist, who met a tragic death at Charles River Park, Boston, May 30, 1903, was dedicated with impressive ceremonies June 19 by Albany Lodge of Elks, of which Mr. Elks was a member. At least three thousand persons had gathered at the cemetery before the time appointed for the service. The procession formed in front of the Glens Hotel and about two hundred and fifty Elks were in line, representing Albany, Saratoga, Gloversville, Amsterdam, Hudson, Troy and Buffalo. The police and Glens Falls Band led the procession, which marched to the cemetery. The service opened with the song "Auld Lang Syne," sung by the Elks. Chaplin F. L. Reese offered prayer. A solo and quartette selection followed. Exalted Ruler Edward P. Hanlon led the ritualistic service, and the monument was dedicated in the name of charity, brotherly love, justice, and fidelity. The American flag which covered the monument was removed by A. B. Heeler, and District Deputy M. J. Sweeney, Jr., responded on behalf of the Grand Lodge. Rev. William O. Stearns was introduced by the Exalted Ruler, and spoke in a [illegible] Rev. William A. Wood spoke in behalf of relatives and friends, and the wheelmen and friends for the handsome testimonial, also [illegible] the gift of ground. The Exalted Ruler read the speech of [illegible] brief address and [illegible] out of

IN OTHER CITIES

SAN FRANCISCO.

On Monday night, June 13, the Grand Opera House was the scene of the presentation of perhaps the greatest production ever achieved by stage folks, Du Barry. Mrs. Leslie Carter was splendid in David Belasco's great play. Her naturalness throughout the entire performance was what convinced. Her enunciaton was perfect and she never failed to bring to the front the principal points of the play. Charles A. Stevenson as the King was sufficient. Campbell Gollon as Jean Du Barry, the villainous brother-in-law of the heroine, gave a perfect performance of this exacting role. Charles Millward as Cosse was capitally cast. The cast was a long one and satisfactorily filled the remaining roles. The stage pictures were triumphs. Mrs. Carter stays three weeks.

At the Columbia 13-20 E. H. Sothern is presenting The Proud Prince to crowded and intellectual audiences. The role that Mr. Sothern is cast for is purely a character role and one sees little of his own charming personality, which came so much to the fore in his last season's play, If I Were King. Mr. Sothern's success in this new role is certainly a greater triumph. Jane Laurel, the leading lady, has a charming personality and beautiful speaking voice, and her performance was a delight. The co. is one of the most efficient that Mr. Sothern has brought us. Mr. Sothern stays two weeks then the theatre will remain dark for two weeks. Ethel Barrymore will follow in Cousin Kate.

The Central scored a great success on 13-20 with the old favorite, The Octoroon. Much of the success of the play was due to the clever work of L. R. Stockwell, who was specially engaged for the role of the old negro. Mayall was seen in the role of the Indian, and Miss Lawton as Zoe the Octoroon girl. Georgie Woodtoppe, Julia Blanc and Miss Elsmere were also in the cast. Next week The Lights o' London.

On Sunday night, 12, the Oliver Morosco co., at the California Theatre, presented Secret Service. This proved to be the most interesting play of the season, and on the opening night the house was packed. Thomas Oberlie as the Confederate spy was a revelation, and his performance was a notable hit. Mr. Gould as Dumout was capital, and the Edith Varney of Amelia Gardner was one of the delightful portrayals of the play. Miss Simond as Caroline Mitford was charming in her graceful simplicity. The rest of the co. did their best, and each one added his bit of success to the evening's entertainment. Next week will be the closing one of Morosco's co. and their play will be A Prince of Liars. The theatre will then close for a period of six weeks for thorough renovation, and will then open with many novelties in performances by road cos.

Fisher's Theatre on Monday night, 13, started on the third week of the successful burlesque, U. S. The Radium Girls have added new features to their dance, which have proven very entertaining. Miss Aug is still the big hit, and her specialties are the best ever given in this city. She receives numerous encores nightly. Mr. Clarke is also adding new laurels, and Roy Alton's delightful tenor solos are always loudly applauded. Yorke and Adams bring forth a thousand laughs with their funnyisms. Al. Fields continues to please. Next week a new burlesque by Judson Brusie, called The Mormons, will be put on. Freda Gallick, a San Francisco girl, who has just returned from successes in the East, will have the prima donna role.

On Monday evening, 13, the Alcazar Stock co. revived the ever popular comedy, Charley's Aunt, and it is safe to say that the large audience was successfully entertained. The entire strength of the co. was employed in the production, and John B. Maher was cast for the English Lord. This was one of the best chances Mr. Maher has had to show his versatility and he made the part more than itneresting, and brought forth storms of laughter. Miss Howe did the part of the Aunt cleverly and it suited her capitally. Adele Block and Mr. Durkin were also in the cast, and Miss Crosby and Miss Starr pleased. Next week will be the last of the present stock co. Their closing play will be In Lovers' Lane. Then comes Mr. Whittelsy and co. for a Summer stock season.

The Tivoli Opera House is closed this week preparatory to the opening of an entirely new co. in Robin Hood. Among the new people are Edith Mason, prima donna soprano, who appeared here several years ago with the Southwell co.; Kate Condon, the well known contralto; Floye Redlidge, a soubrette. The new comedian is Willard Simms, a Casino favorite. Baron Berthald, the tenor, who has won much success in the best of comic and grand opera cos., and John Dunsmure is a basso with a big reputation. The production is to be the most stupendous ever put on at this house, and will equal any other presentation.

OSCAR SIDNEY FRANK.

ST. PAUL.

An impressive dramatic event of the season was the three appearances of Richard Mansfield in his new plays, Old Heidelberg, Ivan the Terrible, also Beau Brummel June 13-15. The Metropolitan was filled from gallery to orchestra the opening night and society was out in force. Prince Karl Heinrich is a very attractive character in the hands of Mr. Mansfield, and he interprets it with simplicity and true art. A. G. Andrews was a lovable and consistent Dr. Juttner. His impersonation was most convincing and won marked favor with the audiences. Ida Conquest was an attractive and charming Kathie. Her delineation of the role evidenced her possessing pronounced dramatic abilities. Lealie Kenyon as Lutz contributed an excellent characterization. The singing of a large corps of excellent male voices as the students of Heidelberg was very pleasing and effective. Other roles in the large cast were admirably sustained. The play was finely staged. The scenery and settings were beautiful and absolutely faithful, notably the scene at Heidelberg, revealing a master hand in stage management. Ivan the Terrible was presented Tuesday night, 14, and interpreted as superbly as it could be. It is a great play, it is thoroughly Russian. The settings were sumptuous and historically accurate. A large and critical audience heartily applauded Mr. Mansfield's artistic and wonderful skill in his masterful portrayal of Ivan. The death scene was remarkable for its strength and terror. Such a death scene has seldom been witnessed on the local stage. Arthur Forrest as Godunoff the crafty, scheming court favorite, met every requirement of the part. Ida Conquest was handsome and pleasing as the Tzaritza, and showed marked feeling in her devotion to her young son, when threatened with divorce to meet the ambition of the Czar. Mr. Mansfield's artistic conception admirably portrayed Beau Brummel and was thoroughly enjoyed by a large and appreciative audience on Wednesday night, 15.

The Four Cohans, with a large and capable co., appeared at the Metropolitan 16-18 for four performances in Running for Office. Large and appreciative audiences at each of the performances enjoyed a rather clever musical comedy. The production has a well constructed and interesting plot with many amusing complications. Jerry J., George M., Helen F., and Josephine Cohan are very clever and received a warm reception. Della Nivens was fetching as Susie Sprightling. Very creditable work was contributed by James H. Manning, William Keough, John Keefe, M. J. Sullivan, Hugh Mack, Charles Backman, Joe Smith Marba. The large chorus, especially young and fresh looking, tuneful voiced and clever, was a taking feature. This engagement closed the forty weeks' season of the co. and also that of the Metropolitan.

The inauguration of the Summer stock season by Percy Haswell and the George Fawcett co. at the Grand Opera House 12-18 was a marked success. Trilby was the opening attraction and the house was filled by an appreciative audience that thoroughly enjoyed the excellent presentation and gave Percy Haswell and George Fawcett a most cordial welcome. Percy Haswell's Trilby is an impressive portrayal. She gave to the character an atmophere of naturalness and artistic skill that was most enjoyable. Much of the success of the production was due to the able support given by George Fawcett in his artistic and forceful interpretation of Svengali. Excellent work was contributed by Alfred Hudson, Jr., D. C. Jennings, Regan Hughston, Edwin Evans, Allan Fawcett, Agnes Everett, Molly Brady, and others. An admirable presentation of Ouida's story, Moths, was the offering 19-22, and opened to a good sized and appreciative audience. Miss Haswell assumed the role of Vera and portrayed the character with a clear and complete conception of a very difficult role. George Fawcett in the role of Prince Zouroff was thoroughly pleasing and gave to his impersonation individuality and power that won for him merited recognition. De Witt C. Jennings gave a satisfying portrayal of Lord Jura. Regan Hughston's Raphael de Correze was an ardent and manly impersonation. Evelyn Vaughan was convincing in the role of Lady Dolly. The play was finely staged. The Great Unknown will be presented by the co. 23-25.

The Ringling Brothers' great show is finely billed for two performances in St. Paul 28.

The Barnum and Bailey Great Show is billed for an early date here.

GEORGE H. COLGRAVE.

PROVIDENCE.

One of the best comedy offerings of the season at Keith's was Because She Loved Him So, given by the Albee co. June 20-25. The piece abounds in funny situations, and the members of the co. played it with a snap. William H. Turner played Mr. Wratherby (the part played by him on the road) with great success, and Helen Reimer gave a very clever portrayal of Mrs. Weatherby. Lillian Lawrence was charming as Mrs. West. John Craig played Oliver West with his usual ease and grace, and Beatrice Ingram, as Senora Gonzales; R. C. Turner, as Edward Marsh; Jane Rivers, as Margaret, and Edwin Nicander, as Tom Weatherby, contributed much to the general enjoyment of the play. The hot wave was felt at this house, and business was not quite as large as it has been. Romeo and Juliet 27-July 2.

Dot Karroll and her co. at the Empire June 20-25 appeared in a thriller called Sheridan Keene, Detective. This is a four-act play by James Kennedy, comedian of the Karroll co. He had the leading part and played it effectively. Miss Karroll was again seen in a boy's part that gave her excellent opportunities in this her line of work. Kathryn Purnell and the others in the co. were satisfactory. Business was fair. Master and Slave 27-July 2.

The Providence Opera House was reopened for the second time in its Summer season 20 by a co. headed by Isabelle Evesson. Announcement was made that Miss Evesson, Richard Buhler and a few others would join forces for a first production of a new play by Edward Fuller, of this city, called The Invaders. For some reason or other Mr. Buhler left the city, but The Invaders had a production just the same, with Frank Andrews, Miss Evesson, and Margaret Dibdin Pitt in the leading roles. There were some interesting points in the play, but the members of the co. were not familiar with their lines and the first production proved tiresome and uninteresting. The business was small.

Lillian Kemble resigned from the Buhler co. last week to appear this week with the Castle Square co., Boston. Others who have left town are Adeline Dunlap, Agnes Bilal, and Alexander Kearney.

Madeline Besley, of this city, who has starred in The Mocking Bird, joined the co. at the Providence 20-25 and played in The Invaders.

The Albee Stock co. have in preparation for the week July 4 Bronson Howard's Aristocracy.

The evennig 21 was a souvenir night at the Empire, and photographs of Charles Newman, of the Dot Karroll co., were given the patrons.

The Richard Buhler Stock co. closed its season abruptly at the Imperial 16. This was done, it was stated, to give more time for rehearsing The Invaders.

Several stock managers were in this city last week, among them being Walter Belasco, James De Witt, J. K. Emery, and H. I. Forepaugh. It is whispered that several very good offers were made to some of the members of the Albee Stock co.

At the conclusion of the regular performance at the Imperial 16 an hour's entertainment of magic and legerdemain was given by Alden I. Dillenback, the boy magician, for the special benefit of a New York manager who had come on to see his work. The young man displayed great cleverness in the performance of tricks that are done commonly only by Kellar, Herrmann and other professional magicians, and introduced a number of new ones. He was given much applause and complimentary comment that showed the young man to be well qualified to hold his own in his chosen profession. He was assisted by his little brother Emil, who also did a mind reading act that was most mystifying.

The Providence Opera House co. held a reception on the stage after the performance of The Invaders afternoon 23. Souvenir photographs of Miss Evesson, Miss Besley, and Mr. Mordaunt were given patrons at every performance after 22.

Beatrice Ingram, of the Albee Stock co., was taken ill during the performance of Because She Loved Him So at Keith's afternoon 22, and her part was very well played by Mary Young. Miss Ingram's illness is not thought to be serious, and her many friends wish her a speedy recovery.

HOWARD C. RIPLEY.

MILWAUKEE.

Richard Mansfield and his splendid supporting co. presented Old Heidelberg at the Davidson June 20 before one of the largest audiences of the season. The play was superbly produced from a spectacular standpoint, and the work of every member of the cast was admirable. Mr. Mansfield gave a problematical portrayal of Prince Karl, which the majority of the audience sought in vain for a satisfactory solution. As a local critic correctly put it, "he made a simpleton out of a character that was simple." There seems no adequate excuse for the almost repugnant effeminancy with which the actor impregnated the part. Leslie Kenyon was conspicuous for one of the best portrayals as Lutz. A. G. Andrews gave a delightful rendition of Dr. Juttner. Ida Conquest was indeed all that her name would imply as Kathie. She was thoroughly charming and shared in the enthusiastic applause of an admiring audience. Other excellent portraitures were contributed by Francis McGinn, Edward Fitzgerald, Henry Wenman, and Vivian Barnard. Ivan the terrible was given 21 before another big audience, and in the title-role of this play Mr. Mansfield appeared at his very best. It was a remarkably impressive portrayal and aroused storms of applause. Arthur Forrest was particularly good as Boris Godunuff, and fine work was done by Henry Wenman, Ernest Warde, A. G. Andrews, Ida Conquest, and Ruth Holt. Both the productions were magnificently staged, and the exquisite detail was in keeping with the Mansfield performances.

During the week 13-19 the Thanhouser co. appeared in The Manoeuvres of Jane at the Davidson to good attendance. The cast played the clever comedy most successfully. Florence Rockwell, as Jane, scored an emphatic hit, her impersonation being full of spontaneity, grace and delicate humor. James Kyrle MacCurdy offered an amusing study of Lord Bapchild, and Eugene Moore made a dashing George Langton. Albert Brown lent dignity and refinement to the role of Punshon, and his interpretation supplied the chief element to the atmosphere of high breeding. Colin Campbell contributed a faithful rendition of the Prebendary. Irving Brooks hardly caught the true tone of Mr. Nangle. Reginald Parry was extremely funny as Bowater. Good work was done by James A. Boshell and J. Francis Kirke. Grace May Lamkin grasped the right spirit of Constantia Gage and played with delightful vivacity. Kate Woods Fiske made a stately Mrs. Beechinor. Emerin Campbell looked and acted the part of the child Pamelo cleverly. Mrs. Gilbert Faust made a dignified and lovable Lady Bapchild. The stage direction of Colin Campbell deserves praise. Miss Hobbs 22-26. The Prisoner of Zenda 27-July 3.

The Golden Cross was presented at the Pabst Theatre 17, 18 by amateur talent, under the direction of Guy Bevier Williams and George Herbert. Large and fashionable audiences attended the performances, which were given by students of the United Wisconsin Conservatories of Music for a charitable cause. The cast did most praiseworthy work and many were the tributes payed to their worthy talents. Mr. Herbert was presented after the performance with a handsome jeweled scarfpin, in token of the regard in which he is held by those who have worked under his direction.

Brooke's Marine Band is still drawing well at the Exposition Garden. A feature of the week was a selection of the Anvil Chorus with pretty electric light effects.

Phinney's United States Band will commence an engagement at Pabst Park 25. Concerts will be given afternoon and evening until July 4.

In the departure of James A. Boshell the Thanhouser co. and Academy loses a faithful and efficient assistant director, a man who thoroughly understands his business and has won the esteem of all his co-workers. Mr. Boshell left for his home in New York 20.

CLAUDE L. N. NORRIE.

MONTREAL.

Lovers of the drama had a real treat June 17, 18 in witnessing the open air performances of Ben Greet's Pastoral Players on the grounds of McGill University. The weather was perfect and the attendance large. Edith Wynne Mathison and Ben Greet strengthened the already fine impression they had made here. Indeed, the former stands in a class all by herself as a Shakespearean reader, and the rest of the cast was evenly balanced. As You Like It, Twelfth Night, Much Ado About Nothing, and Midsummer Night's Dream were the plays given.

The Aubrey Stock for the last week of their engagement produced Charles Nelson's play, A Spy of Port Arthur. As a play of sequence and logical construction it is a failure. As a melodrama which sets possibility and probability at defiance, but which at the same time abounds in startling situations and strong curtains, and set the gods howling with mingled joy and patriotism, Japan, England and America being all nobly represented, it is a hit. The stage management reflected credit on Francis Morey, who also played the part of the Russian Colonel, who was not all a villain, in good style. William Beckweith as the Japanese hero did one of the best pieces of work of his engagement. F. Hutchins and Frank Carrol were both good as an American correspondent, and a British officer respectively. George Lund as a deep dyed French villain earned the hisses of the gods, and worked hard to get them. Billy Walsh gave an amusing sketch of the negro servant Wellington. Bertine Robison made an excellent Anne Willoughby. Maud Scott was a charming Susan McNair. Bertha Welby made the most of Mrs. Willoughby. Specialties were introduced between the acts by Una Clayton, Billy Walsh, and Leah Starr.

The New York Opera co. opened their season at the Arena 27 to a good house. The rink has been tastefully fixed up and decorated with bunting, and makes a very nice Summer resort. The co. as a whole created a very favorable impression in their opening bill, The Isle of Champagne. Claude Amsden was funny as King Pommery, Jethro Warner possesses a good tenor voice and made a capable Prince Kissengen. Hilliard Campbell did good work as the Prime Minister, while J. W. McGraw and Charles Giblyn were very funny as the army. Lois Garneau as Priscilla created a most favorable impression, both by her fine stage presence and also by her excellent voice and method of singing. Mae Kilcoyne was a charming Diana. Ada Bernard scored with her dancing and the interpolated song, "A Girl of Japan," and Hazel Davenport extracted a good deal of fun from Abilgail Peck. The orchestra and chorus were both capable. Faust is the bill at the National Francais with Paul Casseneuve as Mephisto and Mlle. Fouquet-Verrande as Marguerite.

The Innocent Maids, with Circlo, the bicyclist, in his startling act of the Devil's Chimney for the chief feature, are doing good business at the Royal.

Sohmer Park is now in full swing and doing a fine Summer business with music and vaudeville.

Great interest is felt in the opening of the Una Clayton Stock co. at the Francais 27 in Nell Gwyn, and everything points to a successful season.

W. A. TREMAYNE.

LOUISVILLE.

The German Imperial Marine Band, in its second week at the Jockey Club, was the particular successful out of door amusement here June 12-18. The attendance was very large and the selections most happy. The parks at Riverview and Fountain Ferry were also liberally patronized, and the music and other entertainments offered of an excellent character. Hammer's and Somers' parks on the Boulevard came in for their share of the business, offering their patrons appropriate music and vaudeville.

Sells and Downs' Circus gave two performances here on 13 to overcrowded canvas. Excellent ring attractions were offered, and the menagerie and other features were up to date.

The echoes from the first rendering of the oratorio Judith must be pleasant to the author and composer, as only praise is heard. It is stated that negotiations are pending for a hearing of the new composition in the East during the Winter.

Harry Burke advises his friends here that his season of Summer vaudeville at Dawson Springs, Ky., is meeting with success.

Herr Kinderman and the German Marine Band, through the courtesy of Manager James B. Camp, entertained at a special concert several hundred of the German orphans of the several institutions of the kind here. It is needless to say that the occasion was one of enjoyment to the little ones.

Elmore Miles, for several seasons treasurer and business manager of Macauley's Theatre, and a popular man with the patrons of the house, has resigned from his position and will in the future make his home in New York. He will be succeeded by John L. Crovo, who has for several years been his assistant, and a more happy choice could not be imagined.

One of the clowns of Sells and Downs' Circus broke a leg in a tumbling act at one of the performances here. A pathetic feature in connection with the accident is that, notwithstanding the excruciating pain, he quietly informed his associates of what had happened, and continued his clownish antics, to the amusement of the large crowd, until he reached the dressing-room, where he fainted. The poor fellow is being well taken care of here.

The death of Morton Casseday, which occurred 12, is particularly deplorable. Mr. Casseday was at one time dramatic critic of the "Courier Journal," and was an enthusiast in and a graceful writer of high-class dramatic matters.

Horace McCrocklin will probably spend the Summer at the same old stand. His multifarious duties as manager of the various Whallen enterprises will so occupy his time as to make it impossible for him to get away from the city. Mr. McCrocklin will continue as treasurer and business-manager of the New Buckingham Theatre.

CHARLES D. CLARKE.

KANSAS CITY.

H. Guy Woodward and co. presented Divorce as their bill for the second week at the Auditorium June 19-25, playing to very good business. Walter Marshall, as Harry Grantly, and Eva Lang, as his wife, carried the leading roles excellently and won much applause. Mr. Woodward in a comedy character part did not have a great deal to do, but his little won many laughs. Vessie Farrell, Lulu McConnell, Reginald Barker, and Thomas Davies played the other principal parts satisfactorily. Specialties between the acts by Robert Burgess, Guy Woodward, Lulu McConnell, and little Helen Levison and Lottie Salzberg were well received. The production was appropriately staged. The Octoroon 26-July 2.

Liberati and his band opened their fourth and last week at Electric Park 19 to the usual immense crowds, and were enthusiastically received. Some very elaborate programmes were rendered during the week, and it is with many regrets that Kansas City will see the departure of the band. The vaudeville in the German Village, Figure 8, Loop-the-Loop and other attractions continue to big business. Daly's New York Minstrels will be the feature 26-July 2.

Sunday, 19, was the biggest day of the season in point of attendance at Forest Park, the crowds packing the beautiful resort from morning till night. James J. Corbett headed the bill at the theatre, where large crowds were in attendance. Herr Granada's exhibition on the high wire out in the park was also a good drawing card, while Dr. Bruce Miller and his Pneumultiphone, in the Japanese Tea Garden, also attracted considerable attention. The numerous concessions all coined money. Business throughout the week will doubtless be big.

Local theatre managers are complaining of the delay of the theatre ordinance, which has not as yet come up before the City Council. The Summer is fast slipping by, and if any extensive changes are required the theatres may not be ready for the early Fall openings. The managers, too, are compelled to stay in the city to await the outcome, and it looks as if they would lose their usual vacations unless something is done soon.

Final arrangements have been made for the trip of the Philharmonic Choral Society to St. Louis during the week of 26, where they will sing Carl Busch's cantata, King Olaf. The chorus will sing in the big festival hall the night of 29.

D. KEEDY CAMPBELL.

MINNEAPOLIS.

Richard Mansfield closed the season of the Metropolitan Opera House latter half of week ending June 18, when he appeared in Ivan the Terrible, Old Heidelberg, and Beau Brummel. He was greeted by large audiences, despite the warm weather prevailing. The house will be dark until Aug. 28.

The Bijou Opera House is dark.

The Stowaway proved one of the best things, from a box-office standpoint, that the Ferris Stock co. has done. This old English melodrama was presented week June 19 at the Lyceum Theatre. The cast included all the favorites, who made the most of their opportunities. A. Byron Beasley, Joseph Totten, Ernest Fisher, W. H. Murdock, Maisie Cecil, Alison Skipworth, and Lovell Alice Taylor were all good. A Gold Mine week June 26. Florence Stone has been especially engaged as leading woman of the Ferris Stock co. for a series of Sardou dramas which the co. will present, opening with Tosca week July 3.

The Garden Opera co. made their first appearance at the Garden Theatre week June 20, when they presented The Mikado to a fair sized but appreciative audience. The co. is a strong one and made a decidedly good impression with the opening bill. Ed Andrews made a distinct hit as Ko Ko, a role in which he has won an enviable reputation. Ada Palmer Walker was a good Yum Yum. Addison Madeira won much favor as Pooh Bah. Jay C. Taylor was a pleasing Nanki Poo. Martha week 26.

CHARLES M. LANE.

PORTLAND, ORE.

A two weeks' run of darkness was broken at the Marquam Grand June 17, 18 by the appearance of Our New Minister. This is the second visit of this attraction at the same house. The business was satisfactory. Maude Adams comes to the Marquam 21, 22 as Lady Babbie in The Little Minister.

The Casino co. at the Baker laughed the week out 12-18 with Barbary Fidegty to good financial results. Hoity Toity opens 19 as the final offering of the organization. The Baker Stock co. comes home from Los Angeles the week following, with Diplomacy as the opening attraction.

The Elliford co. closed its season at Cordray's 12 with a single performance of The Lion's Heart. A Thoroughbred Tramp will occupy the boards at Cordray's 19-25.

Shield's Park opens 20 with an elaborate production of the musical extravaganza, A Japanese Courtship.

The Star Theatre, which opens 20, will make the ninth vaudeville venture in operation here at the present time.

The Federated Traders of this city are to give a midsummer Mardi-Gras Festival from June 28 to July 9.

JOHN F. LOGAN.

BUFFALO.

The Baldwin-Melville Stock co. presented Hoodman Blind at the Star Theatre June 20-25 and scored a great success. The story is logically unfolded, and the different players must be congratulated on so very good a production. Next week, The Two Orphans.

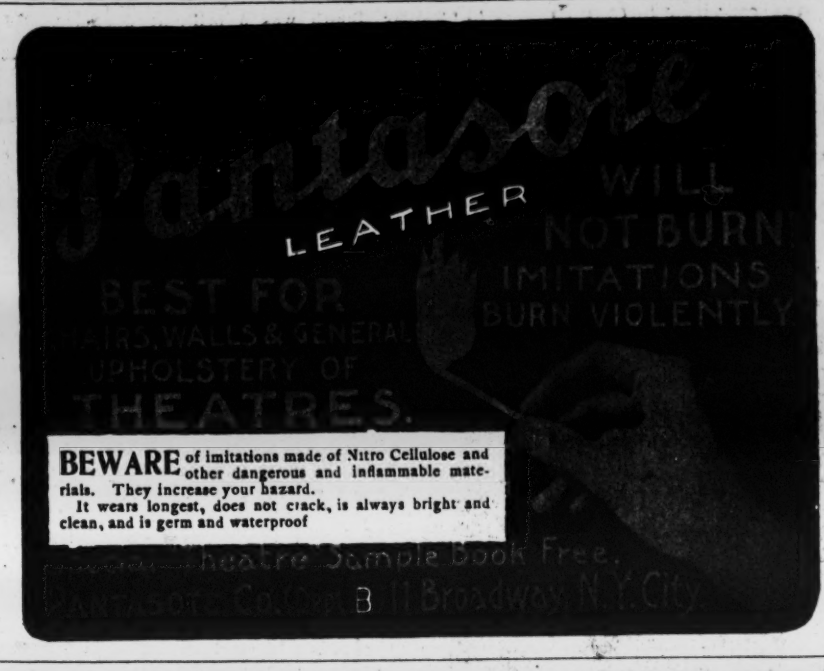
James M. Brennan, who so successfully directed the Lafayette Stock last season, will resume directing June 27, and promises new attractions each week.

Lorraine Westford was in town during the past week.

P. T. O'CONNOR.

NEW ORLEANS.

The Bijou Musical Comedy co. continues a successful engagement at the Athletic Park, and presented Night of the Fourth June 19-25. Mary Marble and Little Chip are the very life of the show, and the performance is entertaining and worth seeing. The





ASBESTOS CURTAINS THAT STOP FIRES.

Samples and prices on request. State size of Proscenium Opening.

H. W. JOHNS-MANVILLE CO., 100 William St., New York.

New York Milwaukee Chicago St. Louis Boston Philadelphia
Pittsburg Cleveland New Orleans London

ACTORS' SOCIETY

BULLETIN SUBSCRIBER—Send in your address, so that we can forward your *BULLETIN*. We do not know where you are.

DE WOLF HOPPER, Secretary,
Meeting every Sunday, 8 P. M. 114 W. 40th St., N. Y. City.

chorus is very attractive to the eye and harmonious in its efforts, and the orchestra gives a good account of itself. The attendance, though not large, has been satisfactory.

What is known as the Seeber bill has been favorably reported in the lower house of the State Legislature now in session. The bill provides that it shall be a misdemeanor for any one to take his seat during any theatrical performance, etc.

S. Kromberg is about to close a contract with the French Opera Association to have Melba appear here for two or more concerts in February.

J. M. QUINTERO.

DENVER.

The Summer season is going full blast in Denver with the Broadway, Elitch's Gardens, Manhattan Beach, the Crystal, the Novelty, and a new open air stage called the Air-a-Dome.

At Elitch's the Bellows Stock co. is working splendidly. For the week beginning Sunday, June 12, Olympe was presented with Amelia Bingham in the title-role. The house was crowded and applauded heartily. Miss Bingham appears more slender than when at the Tabor in the Winter, and acts with vivacity and feeling. Henry Woodruff was at his best as the novitiate with the boiling strain of actor's blood. His death scene is very well done and reminds one of a psychological experiment performed in New Mexico, in which it was shown that a man stabbed through the heart could still stagger a few steps and say a few words before sinking down to die. Theodore Roberts' performance of Champmesle the actor-priest, was a hit. He was enthusiastically applauded, and his acting of the scene where lunch is eaten in the attic with Olympe and Jacques cannot be excelled. His depiction of the mixture of Gourmand, lovers' friend, et al, combined with his apprehensive knowledge of the fight going on in himself between the flesh and the devil was at the same time humorous, sincere and most true to life. Miss Buckley did not have a part to show off her greatest qualities, the attractive mannerisms which she knows so well how to use. She shows, however, painstaking work in all she does and is thoroughly satisfactory. With her in an unsatisfying part was Frederick Perry, who, like Miss Buckley, made the best of a bad bargain and did his chevalier-villain act with good grace. A little part that was exceedingly good was that of Emmet Shackelford as Bonefain, the hair dresser. He was on the stage but a few minutes, but he knows how to act his part. Miss Ardeck, Julia Stuart, Ulette Reed, Katherine Field, Virginia Tracy, and Miss Perry lent beauty and grace for the few moments of their appearance.

For the week of 12 the Broadway Stock co. chose a play that was not suited for them, and there is much in the choice of plays. However, they did a rousing business, seemed to satisfy and what more can you ask. However, the stock co. is one that is exceptionally well fitted to society plays or skits where genteel humor predominates. Melodrama they should leave alone. Their production of the two previous plays was a revelation. The Gay Lord Quex was first-class. When We Were Twenty-one was, in the last two acts, every bit as well put on and in some particulars better played than the same acts as produced by Nat Goodwin. The co. was a surprise, but in the week of 12 they fell down. Recollect the scene where Fawn, the Indian maid, died in the fort, there was as much commiseration shown as if a rag baby had fallen on the floor. Miss Grey was on the stage, as was Charles Hallock and Alfred Fisher, but they all missed a point. Another thing no one is on the stage long enough for a consistent development of character, but that is the fault of the playwright. Mr. Drouet was good in his part, as was Mr. Aitken. Miss Ford is always charming. Miss Grey did very well, but the surprise of the evening was Myrtle May as Wilbur Ann. Miss May has an opportunity and she makes the most of it. With Walter Thomas as Dr. Penwick she gives a side light of life and raillery, unforced, spontaneous, and effective.

The opening of Manhattan for the Summer was ushered in to the sweet strains of Ellery's Italian band and was most successful. A co. of Detroit men has taken charge and nearly $35,000 has been spent in the construction of new inducements to attract the pleasure seeker. The grounds are far more beautiful than ever before, and the talent engaged for the theatre is of the best. The Italian band, on its way to the World's Fair, is the headliner for two weeks, the rest of the programme being made up of vaudeville from the Orpheum Circuit. W. B. Lawrence has been chosen general manager and Benjamin F. Morris general superintendent. The theatre seats 1,900 and is the largest in the city.

The Denver Air-a-Dome opened 13 at the corner of Sixteenth Street and Court Place. A stage has been erected, a band engaged, a vaudeville programme provided and another paying investment has been successfully launched. A huge grandstand gives a large seating capacity, 2,200. J. D. Glass is the owner and manager. The Air-a-Dome will run until Labor week.

Starting from Denver the week of 27, a new stock co., under the management of Oscar Handler, will tour the State. The co. will be known as the Handler Stock co. and will play melodrama, The Man of Mystery being the first choice. Alice McCorkle, formerly of Denver, will be the leading lady. It is an interesting side note to know that the royalty on this play, The Man of Mystery, is a little over $40 a month.

CLEVELAND.

Under the Red Robe was presented at the Colonial Theatre June 20-25 by the Vaughan Glaser Stock co. Laura Nelson Hall was happily cast in the role of Renee De Cocheford, and Vaughan Glaser's impersonation of Gil De Berault was effective. William B. Mack's Richelieu was fine, and R. C. Herz made the most of the dumb Clow. The rest of thecharacters were in good hands, and the piece was successfully staged. All the Comforts of Home 27-July 2.

Haltnorth's Garden Theatre inaugurated the season of opera and musical comedy Monday, 20, presenting The Queen's Lace Handkerchief in an acceptable manner. The co. is a good one and the chorus well trained. Harry Luckstone sang the part of Don Cervantes with fervor. Laura Deane was pleasing as Donna Irene. Samuel Mylie, the comedian of The Show Girl, was very funny in the role of the Minister of War. Lyman Whallen, Fannie D. Hall, and Lillian Bonham were all good in their respective roles. The Girl from Paris 27-July 2.

The Baldwin-Melville Stock co. at the Prospect Theatre produced Fabio Romani June 20-25, and it proved a popular attraction. Woman Against Woman 27-July 2.

Comic opera and musical comedies will supplant vaudeville at the Euclid Avenue Garden Theatre July 4.

The Baldwin-Melville Stock co. closes its season at the Prospect Theatre week of July 4.

WILLIAM CRASTON.

SPRINGFIELD, MASS.

The Grand, the last of the theatre quartette, closed its doors for the Summer June 18, A California Waif being the bill for the closing week and the house stock co. giving the play with spirit. Anne Hamilton, Al. G. Swenson, Alf Helton, H. P. Bolter, Thomas Weadock, and the rest of the co. made friends here during their month's stay.

The Hampden Park open-air theatre is all that is now running, and that had Frank Murphy, the Klondike man, and his co. week June 13-18, and Fox and Foxie and some other vaudeville acts. New York parties have been trying to lease a Springfield theatre, but nothing is settled yet. There is to be a little shake-up in the Fall regarding burlesque shows. Hitherto they have divided a week between the Grand and Manager Jennings' Hartford house, three days each. Next season the P. F. Shea co. will play burlesque at the Nelson for three days and at one of their Worcester houses for the rest of the week, alternating with vaudeville. The policy of the Grand is not yet determined, though they won't have any trouble in getting good burlesque should they continue to feature it.

Manager Charles W. Fonda, of the Grand Opera House, has notified the Sharpley Stock co., Wallace and Gilmore, proprietors, who have been presenting Her Fatal Sin in Northern New York, that the play is his property and that they cannot continue using it without paying royalty.

EDWIN DWIGHT.

SEATTLE.

Just Struck Town opened to large audiences at the Third Avenue June 12 and business was satisfactory during the week. Harry Todd as the "Handout King" capably headed a co. that proved pleasing to the patrons. A Summer stock co. will open for a three weeks' run with The City of New York as the opening bill 19-25.

The Ed Redmond co. played Kathleen Mavourneen 12-15 for the first time during their engagement, and repeated The Lighthouse Robbery, one of their previous successes 16-18. Both bills pleased good attendance. A Man of Mystery and Davy-Crockett 19-25.

Coming to the Grand Opera House are Our New Minister 19-22, Maude Adams 24, 25. E. H. Sothern 6-9.

RODNEY D. WHITE.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—PICKETT SPRINGS CASINO (E. E. Winter, mgr.): Heisman Stock co. June 13-18. Plays: Pink Dominos, A Natural Mistake; large business; satisfactory performances. Heisman Stock co. 20-25.——ITEM: George F. McDonald, owner and manager of McDonald's Theatre, will retire from the theatrical business after a service of forty-five years in Montgomery, having leased McDonald's Theatre to Jake Wells for a term of years, who will rechristen same the Bijou Theatre and will expend $5,000 modernizing and improving the house.

MOBILE.—MONROE PARK THEATRE (M. McDermott, mgr.): Large audiences enjoyed two other fine performances of Il Pagliacci and H. M. S. Pinafore June 14, 15 by Thorne-Baker Opera co. This worthy co. rounded up another most emphatic success when Boccaccio was given 16. Nell Gwynne and Paul Jones 27-2.

TUSCALOOSA.—ACADEMY OF MUSIC (Myer and Walker, mgrs.): Hollingsworth Twins in repertoire June 20-25. Plays: Old New Hampshire Home, East Lynne, Ten Nights and vaudeville; fair co.; moderate business.

ARKANSAS.

PINE BLUFF.—FORREST PARK SUMMER THEATRE (M. E. Bloom, mgr.): Otto H. Krause co. June 13-18; good business. Plays: Idaho, Because She Loved Him So, The Runaway Wife, The Silver Dagger, Are You an Eagle, Michael Strogoff. Boston Ideal Opera co. 20-25.——ITEM: Clarence Philpot has given up the management of the above theatre, and M. E. Bloom is managing it in the interest of the P. B. Base Ball Association for the present. Mr. Philpot made a pleasant call on THE MIRROR, June 24.

LITTLE ROCK.—FORREST PARK (Charles T. Taylor, mgr.): Boston Ideal Opera co. presented Said Pasha, Martha, Pirates of Penzance June 13-18; large audiences; good performances. Taylor Stock co. in The Cross Roads 20-25.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): One of the principal events of season was Maude Adams in The Little Minister June 13-15. Los Angeles has waited about seven years to see Miss Adams as a star and the three nights given us were hardly sufficient, as the S. R. O. sign made its appearance early during the sale; co. and effects splendid. The house will be dark two weeks.=BURBANK THEATRE (Oliver Morosco, lessee): Mr. Barnes of New York 12-18; big drawing card. Brown's in Town 19-25.——GRAND OPERA HOUSE (Clarence Drown, mgr.): King of the Opium Ring 12-18; fair business, but not overpopular. U. T. C. 19-25.——CASINO THEATRE (Wyatt and Morosco, lessees): The Pearl of Pekin 12-18 was well handled and tuneful opera drew good houses. Jack and the Beanstalk 19-25.

D. W. CARLTON.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Maude Adams in The Little Minister June 17; star performance of season; house sold out and everybody delighted.——YE LIBERTY THEATRE (H. W. Bishop, mgr.): Ye Liberty Stock co. in Charley's Aunt 13-19; good business; performance entirely satisfactory. Same co. in My Friend from India 20-26.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and mgr.): The Musketeers (local Elks) June 7-9; very fine performances to capacity. Grattan and De Vernon Stock co. in His Lordship 10, 11; very good performances; continued success.

CONNECTICUT.

BRIDGEPORT.—POLI'S THEATRE (S. Z. Poli, mgr.): Excellent business and a first-class production are the results of Northern Lights presentations June 20-25. The versatility of the players is weekly becoming better appreciated. Iced air and warm receptions are a daily successful paradox. The Belle of Richmond 27-2.——PLEASURE BEACH (Mrs. Fannie McMahon, mgr.): Vaudeville has commenced in the free pavilion theatre.

WILIAM P. HOPKINS.

GEORGIA.

MACON.—CRUMP'S PARK CASINO (Bruce Conquer, mgr.): Ina Lehr Stock co. June 13-18 closed successful week, presenting A Hunter's Oath, A Soldier's Sweetheart, Kit Carson. Ingomar 20 to good house.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Dark June 13-18. Will reopen 20-25 with vaudeville specialties and moving pictures.——RIVERSIDE PARK, NEW SUMMER THEATRE: Opened 12 by Fischer co. in Divorced; fair business.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, mgr.): Richards and Pringle's Minstrels close season June 23.

ILLINOIS.

DANVILLE.—WAYSIDE PARK THEATRE (Matt Kussell, prop.; Syd Sylvester, res. mgr.): Opened recently for first time; is doing an immense business. James F. Green Comedy co. June 19-25 in Devil's Lane, The Dashing Widow, Finnegan's Alley, A Jolly Tramp; more than met every one's hopes and expectations. This new park theatre is bound to be a drawing and winning card.

CLINTON.—RENNICK OPERA HOUSE (Wasson and Sabin, mgrs.): Mrs. Mary Hunt, free lecture, June 20.——ITEM: The house is open for business and has many profitable changes that assure safety to patrons.

INDIANA.

HUNTINGTON.—HARTER'S OPERA HOUSE (Ed Harter, mgr.): The Butlers (hypnotists) June 13-18; good business and satisfaction.——ITEM: Work on our new theatre, under personal supervision of Colonel J. M. Wood, architect, is progressing rapidly. R. V. La Mont has the contract for constructing the building, Bartlett and Frazier have contract for heating and plumbing. Wheeler Electric Co. has electrical contract. Sheppard and Slipper have scenery contract. Indiana School Furniture Co. has chair contract. The new house will be ready to open at the beginning of the coming season, and will be managed by H. E. Rosebrough.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Irving French co. June 23-25 in A Runaway Match, O'Moore's Courtship, An Irishman's Troubles; closes season.——ITEMS: Ellis D. Robb, the well-known dramatic press correspondent at Eldora, Ia., was honored by appointment as assistant sergeant-at-arms in the Republican National Convention in Chicago.—The Devonda Sisters, of Chicago, have been engaged to furnish the balloon ascension and slides for life at the Fourth of July celebration in this city.—Al. Beasley, formerly with the Marie Fountain co., is organizing at Cedar Falls, Ia., a co. to go out in a comedy-drama entitled The Runaway Banker.—Neuman's Juvenile Band, an Iowa organization, the oldest member of which is twelve, is filling dates in Southwestern Iowa with great success. The band has twenty pieces and gives an excellent entertainment.—W. W. Trousdale, of the Si Haskins co., is under smallpox quarantine at New Richmond, Wis.—Merle H. Morton, who has been with A Breezy Time co. for several seasons, will manage the Old Arkansaw co. next season.—J. G. Anderson will go out in advance of the Burrowes co., which will feature Boyd and Ivy Burrowes, a brace of artists popular in the Northwest.—Boyd Trousdale, a well-known Western artist, is to be starred the coming season in a musical comedy entitled Papa's Boy.

FRANK E. FOSTER.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Girard Stock co. June 13-18; good business, considering counter attractions in city. Plays: My Jim, Belle of Richmond, Heart of Kentucky, The Fatal Card, Dr. Jekyll and Mr. Hyde, Kidnapped. Same co. 20-25.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Dark.——ITEM: It is rumored that Dr. Dorsey, of Chicago, and a syndicate of which Chamberlain, of Burlington, is a member, are negotiating for the purchase of the Grand.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): Earl and Martell's American Stock co. June 13-18; good business; general satisfaction. Plays: A Man of Mystery, Life in New York.

INDEPENDENCE.—GEDNEY OPERA HOUSE (C. E. Ranser, mgr.): William Owen in Lady of Lyons June 17; small house; excellent co.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): East Lynne June 23-25.

ANAMOSA.—GRAND OPERA HOUSE (C. B. Howard, mgr.): William Owen in Lady of Lyons June 21; excellent business; excellent satisfaction.

KANSAS.

CHANUTE.—HETRICK THEATRE (G. W. Johnston, mgr.): Jed and Emma Jean Carleton in Was She to Blame June 18; strong play; capable co.; good house despite warm weather.

IOLA.—GRAND THEATRE (C. H. Wheaton, mgr.): Stock co. June 14-18. Plays: Knobs o' Tennessee, Captain Rockett; fair houses.

LOUISIANA.

SHREVEPORT.—PARK THEATRE (Ehrlich Brothers, mgrs.): Albert Taylor Stock co. June 13-19 in Pygmalion and Galatea, Peaceful Valley, An Actor's Romance; excellent performances; good crowds. Albert Taylor Stock co. 19-3.

MAINE.

PORTLAND.—THEATRE (James E. Moore, mgr.): Byron Douglass co. in Mr. Barnes of New York June 20-25; excellent production and business. Prince Kori 27-2.——CAPE COTTAGE PARK THEATRE (E. V. Phelan, mgr.): E. V. Phelan Opera co. opened season 18 to tremendous business; enthusiastic audience. The Mikado 27-2.——PEAKS ISLAND, GEM THEATRE (C. W. T. Goding, mgr.): Season opened 20 by Gem Theatre Stock co. in She Stoops to Conquer to S. R. O. The old-time greeting awaited the former favorites, and the new members also received a flattering reception. The co. made an excellent impression. The Moth and the Flame 27-2.——ITEMS: The Summer theatrical season is now fairly launched, Summer travel is increasing daily and with first-class drama, opera and vaudeville all tastes may be satisfied.—Manager Moore, of Portland Theatre, is keeping open house at his Little Diamond Island home. Madam M. E. Chiocchi, Mrs. Moore's mother, is a guest week 20, while Comedian Harry Harwood writes from Dublin, Ireland, that he will shortly be with them.

BANGOR.—CITY HALL, OLDTOWN (Woodman and Jordan, mgrs.): Real Widow Brown (return) June 18 pleased good audience. Katharine Rober Stock co. opened week 20-25 to good house; co. and performance fine. Paradee (local) 6-8. The Hustler 9. Howard Stock co. 18-23.

HOULTON.—HEYWOOD OPERA HOUSE (W. T. French, mgr.): Real Widow Brown June 14; good business. Side Tracked 15; good business. Stock co. 27-2.

BRUNSWICK.—TOWN HALL (James F. Snow, booking mgr.): French Dramatic co. in La Poudre Aux Yeux June 22.

MASSACHUSETTS.

NORTH ADAMS.—ITEMS: Leah Kohler, who has been studying the violin in Germany, has returned home for the Summer. She will go back in the Fall. She has appeared in numerous recitals in Berlin and vicinity.—Word has been received of the death at Clayton, N. Y., of Joseph Hazlett, formerly a circus rider, and a native of North Adams.—The Williams College seniors presented A Night Off at commencement.

THOMAS A. HAGGARTY.

LYNN.—ITEM: The Eastern Amusement Co., Frank G. Harrison, mgr., have decided to build new theatre on old site. After viewing the design and plans of several architects they have decided on the plans of E. W. Maywood, of Boston, who has designed about fifty theatres, several of them being in Boston. The theatre is to be in the French Renaissance style and when finished will seat about 1,500. The stage will be 38 feet wide in the clear and about 70 feet deep. The building will be about 130 feet deep and 70 feet front. It will be built of ornamental brick with stone trimming, and will cost $5,000. It is expected to be finished about Oct. 1.

FITCHBURG.—WHALOM PARK THEATRE (W. W. Sargent, mgr.): Katherine Rober co. June 13-18 satisfied large audiences. Whalom Opera co. in The Telephone Girl 20-25 opened to crowded houses and is giving excellent satisfaction. Ben Greet Woodland Players present As You Like It and A Midsummer Night's Dream 24 under auspices of Smith College Club. Whalom Opera co. in Madame Favart 27-2.

SALEM.—MECHANICS' HALL (Henry C. Stanley, mgr.): Jewell-Archer Stock co. June 13-18 in The Belle of Richmond; play pleased very much; drew best houses co. has yet had. All the Comforts of Home pleased very fair houses 20-25.

HOLYOKE.—MOUNTAIN PARK CASINO (Robert Kane, mgr.): Opened for season June 20-25 with Pink Dominoes; co. were acceptable, but Miss Mann, leading lady, made big hit, as did Frank A. Angus; large attendance. Turned Up 27-2.

WORCESTER.—THEATRE (W. A. Downe, res. mgr.): Hunter-Bradford Stock co. presented The Lottery of Love June 20-25 to packed houses; excellent performance. Same co. in The Jilt 27-2.

MICHIGAN.

GRAND RAPIDS.—POWERS' (W. T. Ledeboer, mgr.): Bowser-Craven Stock co. closed three weeks' engagement 18, presenting The Two Orphans in most creditable manner. Part of the co. left for New York and some to Chicago. Grand Rapids failed to give the co. the support they should have had, as the people comprising the co. were all first class. Richard Mansfield 23.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Richard Mansfield in Old Heidelberg June 24.——JEFFERS' THEATRE (T. D. Bamford and Sam Marks, mgrs.): Jeffers' Theatre Stock co. presented Power of Attorney, The Fighting Parson, Because She Loved Him, A Night Out, East Lynne, In Idaho 12-19; very good co.; business continues good. Same co. in Black Flag and Quena 20-23.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, mgr.): The Two Orphans was initial performance of Maynard's American Dramatic co. June 20-25; large audience. Other plays: Two Fools Met, Camille, Adrift in New York, East Lynne, A Lancashire Lass; closed season.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Gaskell Stock co. June 13-18 in Silent Partner, Man from Mexico, Other People's Money, Rip Van Winkle, A Dangerous Game, Beyond the Rockies; good co. and business.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): The Flints (hypnotists) June 13-18; fairly good business; satisfaction.——ITEM: Bessie Wynn, after a pleasant visit with her parents, left for New York 20.

PETOSKEY.—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): Columbia Opera co. June 21; fair audience; satisfactory. Trixie-Monroe co. 25. The Great La Verne 27.

OWOSSO.—OPERA HOUSE (Rant Parshall, mgr.): National Stock co. June 20-25.

MINNESOTA.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): German Theatre co. June 20 in The White Horse Tavern; good co.; fair house. Leon McReynold's co. 4-6. Girard Theatre Stock co. 11-16.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, mgr.): Elliott Stock co. in Trilby June 20-24. Spotless Town 24-26. Maude Adams 4.

MISSISSIPPI.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, mgr.): Lyric Opera co. June 13-15 closes season.

MISSOURI.

SPRINGFIELD.—DOLING PARK THEATRE (Robert Doling, mgr.): Doling Stock co. June 13-23 opened in A Little Sinner to good houses. Other plays: Dr. Jekyll and Mr. Hyde, Fogg's Ferry, My Kentucky Partner.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): Kingsley-Russel co. June 13-18. Plays: To Rich to Marry, Chick, By Wit Outwitted, Mabel Heath, Chicago Tramp, Prince of Liars; co. good; houses excellent.

MONTANA.

HELENA.—THEATRE (F. W. Agdtz, mgr.): Maude Adams in Little Minister June 29. E. H. Sothern in Proud Prince 15.——ITEM: It is announced that the owners of Helena Theatre have fortunately secured services of J. H. MacMillan to manage their property for two years, beginning July 15, 1904. Mr. McMillan's wide experience and his uniform courtesy to the profession and to patrons assures his success.

NEW HAMPSHIRE.

BERLIN.—CLEMENT OPERA HOUSE (J. E. Tolman, mgr.): Garside Big Stock co. June 20-25 opened to capacity with A Southern Romance; satisfactory performance. Other plays: His Double Life, The Resurrection, East Lynne, Deadwood Dick, A Race for a Wife, Dominion Stock co. 4-6.

CLAREMONT.—Patten and Perry's Tent Show June 20-25 amused fair sized audiences.

NEW JERSEY.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Opens after extensive alterations with The Wrong Mr. Wright 4.——YOUNG'S PIER MUSIC HALL (Harry D'Esta, mgr.): The Bostonians 4.——SAVOY THEATRE (J. M. Huntley, mgr.): Huntley-Moore Stock co. in Forgiven 20-25; business fair. The Strange Adventures of Miss Brown 27-2.——GARRICK THEATRE (Armond Nichols, mgr.): Frederick Buhre in Paul Revere 23-25.

ASBURY PARK.—PARK OPERA HOUSE (G. A. Steinmuller, prop.): Vernon Stock co. June 20-25 in The Two Orphans, with Lillian Lancaster as Louise; third week of co.; business poor; stay indefinite.——ASBURY CASINO (Beach Commission, owner; Harry Snow, mgr.): Arthur Pryor's Band 20-25; two concerts daily; fair business.

RED BANK.—OPERA HOUSE (Charles E. Nieman, mgr.): Empire Vaudeville co. to fair business June 13, 14, 20, 21; very good performances.

NEW YORK.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Rogers Brothers in The Rogers Brothers in London amused large house June 17.——VALLEY THEATRE (H. S. Daniels, mgr.): Valley Opera co. opened season very successfully with The Black Hussar 20-25 to big business. W. H. Kohule, Alfred Cahill, W. H. Pringle, and John Wheeler, all old favorites, were warmly greeted, and Anne Dale, Alice Poole, and Lillian Taylor made excellent impressions. A commendable word is also due the chorus and Whitney Bennington, the director. Billie Taylor 27-2.——BASTABLE THEATRE (H. A. Hurtig, mgr.): Stock co. in Camille proved a good drawing attraction 20-25. Kathryn Brown was a sympathetic Camille, and Mr. Kolker's Armand dignified. Parsifal 27-2.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): S. Miller Kent in The Cowboy and the Lady, supported by stock co., gave notably good performances to audiences of large size 20-25. Claire McDowell, a stock favorite, was welcomed back in a flattering manner. Fighting Bob, with S. Miller Kent in title-role, 27-2.——ITEMS: The stock star system will probably be discontinued at the Grand after Mr. Kent's engagement 2.—Lute Vrooman, of The Wizard of Oz co., who dislocated his ankle in May, is about again and has just returned from a fishing trip.—The executive staff at the Valley Theatre is: H. S. Daniels, manager; Philip Honold, treasurer; George L. Wood, advertising manager; O. A. Alger, advertiser; W. H. Kohule, stage director; Whitney Bennington, musical director.—William Corliss will join the Valley Opera co. 4.

EDWARD A. BRIDGMAN.

ELMIRA.—RORICK'S GLEN THEATRE (Herbert Salinger, mgr.): Manhattan Opera co. scored another triumph June 20-25 in Lecocq's, The Little Duke, the humorous opera pleasing capacity houses. Helene Salinger was dashing in the title-role, and Herbert Salinger as Frimousse and Harry R. Hanlon as the directress of the convent school supplied fun in abundance. Pirates of Penzance 27-2.——ITEMS: O. Pressprich, senior member of the firm of O. Pressprich and Co., brokers, of 20 Broad Street, New York city, and William F. Case, special representative of the firm, are in Elmira, and in conjunction with E. H. Colburn, manager of the Auditorium until its destruction by fire, are endeavoring to form a stock co. to erect a $150,000 theatre here upon a site yet to be selected. W. Charles Smith, manager of the Lyceum, maintains that that house will be rebuilt. It is a fact, however, that at the present time Elmira, with a population of 50,000, and thickly settled suburbs to draw from, is without a Winter theatre, except one small vaudeville house, and that it offers attractive financial possibilities for the erection of one or two first-class playhouses.—The Eldridge Park Theatre is to be opened 27 as a vaudeville house, under the management of Enoch Little.—James J. Walker has definitely decided to rebuild the Wilson Opera House at Owego, N. Y., which was destroyed by fire recently. It will be of steel, with all modern improvements.—Jennie Eustace is spending the Summer at her home in this city.

J. MAXWELL BEERS.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): Business was very good June 20-25 with Hazel Kirke as the attraction, with Jessie Boustille as Hazel and A. H. Stuart as Dunstan, supported by the stock co. Ingomar 27-2.——BAKER THEATRE (John E. Boyle, mgr.): Resurrection, as presented by the stock, 20-25 was fairly well received by fairly good houses. Owing to the indisposition of Elita Proctor Otis, the lead was assumed by Anna Layng, and she acquitted herself most excellently. The stock co. did themselves full justice. Monte Cristo 27-2.——COOK OPERA HOUSE (W. B. McCallum, mgr.): The Still Alarm pleased fine attendance 20-25. The good work of the stock co. was highly satisfactory. The Galley Slave week 27-2.——LYCEUM THEATRE (M. E. Wolff, mgr.): The Mysterious Mr. Bugle amused large audiences 20-25. The excellent stock co. was liberally applauded for the general detail shown. The Idler 27-2.——FITZHUGH HALL: Signor Antonio Maiori and his Italian co. will appear in Francesca da Rimini 27.

J. W. CARRUTHERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Kingdon-Courtenay co. has doubled business of last season. Under the Red Robe closed a big week June 18. The Man from Mexico is the bill for 20-25, and crowded houses will follow. Secret Service and The Senator 27-2.——PROCTOR'S (F. F. Proctor, mgr.; Howard Graham, res. mgr.): Pink Dominos, with Only a Joke, as a curtain-raiser has drawn good houses 20-25. The latter is a clever little sketch written by Margaret Hoffman, of this city, and serves very acceptably as a prelude. The Strange Adventures of Miss Brown 27-2.——ITEM: Proctor's Theatre will be closed two weeks in August, during which time further improvements will be made, including new chairs, etc.

CHARLES N. PHELPS.

TROY.—LYCEUM THEATRE (Burns Gilliam, mgr.): Mortimer Snow Stock co. in Romeo and Juliet June 13-18 pleased large audiences. Co. in Camille 20-22 drew fine houses and gave satisfaction. Co. in Dr. Jekyll and Mr. Hyde 23-25 entertained large houses. Co. in When We Were Twenty-one 27-3.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Dilger-Cornell co. June 20-25 opened in The Princess of Patches to good house; satisfying well.

CLYDE.—OPERA HOUSE (W. O. Nichols, mgr.): Duncan Clark June 17 failed to please very small house; co. poor. Sharpley Stock co. 27-4. Night Owls 12.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): The Cricket on the Hearth June 20 by Senior class of High School; S. R. O.; closed season.

NEW ROCHELLE.—THEATRE (D. F. O'Conner, mgr.): Vaudeville benefit June 18 tendered by Robert Grau to theatre for completion of decorations, etc., drew and pleased very large audience.

WARSAW.—NEW FARMAN THEATRE (D. M. Cauffman, mgr.): Musicale by Warsaw Union School June 20; good satisfaction; S. R. O.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Maud Hillman co. June 13-18; good co.; fair business.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.): Mahara's Minstrels 1.

OHIO.

LIMA.—McBETH'S SUMMER THEATRE (J. Russ Smith, mgr.): The Man of Mystery June 18-22; good attraction; large crowds. My Partner 23-25.——ITEMS: Mr. Smith has kindly donated services of Murray Comedy co. in specialty to the Federation of Women's Clubs, who give an all-day entertainment at the park and theatre 22.—The Murray Comedy co., who are playing in stock at McBeth's, are giving immense satisfaction. The excellent work of every member of the co. has made the season to date the most successful since the opening in 1900.

MT. VERNON.—AUDITORIUM THEATRE, LAKE HIAWATHA PARK (A. G. Howard, mgr.): Donna Fay Stock co. satisfied large houses June 13-18. Plays: A Lone Star, Mystery, Sunny Tennessee, Roanoke, A Desperate Chance, A Prince of Liars. Carlisle Indian Band 1.

HAMILTON.—JEFFERSON THEATRE (Tom A. Smith, mgr.): Cutter-Williams Stock co. opened Summer season June 20. Plays for first week: A Man of Mystery, Dr. Jekyll and Mr. Hyde, The Opera Singer; outlook is very prosperous.

PENNSYLVANIA.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (H. B. Griffiths, mgr.; Fred L. Wiener, asst. mgr.): Appell Stock co. June 13-18 to increased patronage last half of week in The Wages of Sin. Madame Adelaide Herrmann and co. in A Night in Japan 20-25 pleased large houses. Kilties' Band 25, 26. Madame Nadzy's Lions 27-2. Jack and the Beanstalk 4-9.——ITEMS: Sim Allen, manager of Irene Myers co., spent 19 in this city.—John B. Bissinger, of this city, next season will again manage the Columbia, Pa., Opera House, to which important alterations and improvements are being made this Summer.

DU BOIS.—SUMMER THEATRE (Ernst and West, mgrs.): The Man from Denver, presented by the stock co. June 16-18; fair attendance. My Partner 20-22 was well received by liberal patronage. The Child of the Sierras 23-25.——ITEMS: The Kilties' Band 22 drew over 2,000 paid admissions at Driving Park.—Manager Way, of the Avenue Theatre, is spending the Summer in New York, during which time he will book a full line of attractions for next season at the Avenue.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): Seward Show closed successful two weeks'

FOR SALE AMERICAN RIGHTS

—TO—

The FOUR COHANS' Big Musical Comedy Success

Running For Office

RESPONSIBLE MANAGERS ONLY.

Address GEO. M. COHAN, - - - - - 58 West 126th Street, N. Y. City.

engagement June 18. Plays last week: Down in Illinois, Lady Audley's Secret, The Black Eagle, Deadwood Dick, Arabian Nights, Kathleen Mavourneen; season closed.

WILLIAMSPORT.—VALLAMONT PAVILION (L. A. Pray, mgr.): Vallamont Stock co. produced The Banker's Daughter and The Highest Bidder June 13-18; good business; pleased audiences. In Missoura by stock co. opened 20-25 and scored big hit to big business. Roanoke last half of week.

ERIE.—MAJESTIC THEATRE (William J. Sell, mgr.): Majestic Stock co. June 16-18 presented the Southern idyl, Red River, in a very capable manner to small attendance. U. T. C. 20-22 to poor business.

RIDGWAY.—OPERA HOUSE (J. E. Maginnis, mgr.): Kilties' Band June 21 pleased large and appreciative audience. A New York stock co. has been engaged for four weeks, beginning 27.

NEW CASTLE.—CASCADE PARK: Crimmins and Gore in A Warm Match June 20-25; amusing performance; good attendance.

RHODE ISLAND.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in Queena June 20-25; fair business. Miss Leigh shared honors with Miss Kershaw and received several curtain calls; rest of co. excellent. The Danites 27-July 2.

TENNESSEE.

JACKSON.—MARLOWE THEATRE (Woerner and Tuchfield, mgrs.): Imperial Stock co. played to losing business June 13-19 in Camille and Streets of New York.——HIGHLAND PARK OPERA HOUSE (Street Railroad, mgrs.): Peyton Sisters closed very successful two weeks' engagement 19. New York Stock co. will open 27 for ten weeks.——ITEMS: Gray Towler, of the Imperial Stock co., is an old Jackson boy and was greeted very warmly by his old friends.—The Peyton Sisters have purchased three lots adjoining Highland Park and will erect a Summer home here.

TEXAS.

DALLAS.—CYCLE PARK THEATRE (C. R. McAdams, mgr.): Stater co. put on Nell Gwynne and Held by the Enemy to crowded houses June 12-18. Members of co. are J. W. Bayley, J. R. St. Vrain, Carl E. Leach, Edmond Flynn, Hal L. Beale, W. L. McMillan, George D. Carter, Sam J. Myers, Leona Stater, Viola Kibbe, Myrtle L. Shannon, Geraldine Vaughn, Avo Gordon, Master Gordon Stater, and the Prince Sisters. Presentations are above ordinary and attendance surpasses all expectations.. Co. will present 19-25 The Christian, Alabama, and The Ensign.

VERMONT.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): Reeves' American Band June 21; fair business; audience delighted; an attraction worthy of packed house.——LIBRARY HALL (C. H. Prouty, mgr.): H. Webb Chamberlain co. opened 20-2 to good business in For the Mikado; co. good and well balanced; specialties clever. Maud Hillman co. 4-9.——ITEM: Stetson's U. T. C. (under canvas) June 18; fair business; co. good.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): National Stock co. June 20-25.——CASTLE PARK THEATRE (Joseph Ossola, mgr.): Lorne Elwyn co. 13-18; excellent satisfaction; crowded houses; popular prices. Plays: The Gambler, Jesse James, Cinderella, A Cavalier of France, Resurrection, The Cross Roads of Crime. Fannie Wood co. 20-25.

BELLOWS FALLS.—BARBER'S PARK THEATRE: New York Novelty co. June 20-25; best co. here this season.

VIRGINIA.

PETERSBURG.—FERNDALE PARK CASINO (William R. French, mgr.): Sellers' Juvenile Minstrels June 20-25; small business.

ROANOKE.—CASINO (Allen Jenkins, local mgr.): Century Minstrels June 19-25, pleasing good houses.

WASHINGTON.

TACOMA.—LYCEUM (Dean B. Worley, mgr.): The Millionaire Tramp June 13-18; good business; play well put on.——ITEM: Another, the fourth, vaudeville house will open June 20. It is on the Northwestern Vaudeville circuit, which has thirty-seven houses. It is well located and called The Crystal.

SPOKANE.—AUDITORIUM (Harry C. Hayward, mgr.): Shirley co. June 13-18 opened in The American Prince; well presented; good attendance.

WISCONSIN.

MERRILL.—BADGER OPERA HOUSE (Will T. Seeger, mgr.: W. S. Roberts, local mgr.): Kennedy's Stock co. June 13-18. Plays: Octoroon Faust, Two Jolly Tramps, Another Man's Wife, Rip Van Winkle, The Fisherman's Daughter, Cheek; co. very good; S. R. O. every night. Signor Pietro Buzzi and co. (local) in Martha 22, 23. William Owen in Lady of Lyons July 12.——ITEMS: The Milwaukee Businessmen and Manufacturers' Association, about seventy-five members, attended performance of Another Man's Wife.—The management of Badger Opera House entertained entire Kennedy co. at Lake View June 17.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Winninger Brothers' Own co. in Pike County Folks. A Jealous Woman, Mother and Son, Clover Dale, Resurrection June 19-23; co. good; big business; popular prices.——LAKE VIEW BEACH THEATRE (Lew Silvers, mgr.): Summer Stock co. in A Woman's Secret 21, 23, 25, 26.

RHINELANDER.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Travers Vale in The Old Plantation June 10; fair house; co. ordinary. Kathleen 15 by Catholic School Sisters (local); packed house; general satisfaction. Kennedy Stock co. 20-26. Plays: The Octoroon, Faust, Two Jolly Tramps, The Other Man's Wife, Rip Van Winkle, The Fisherman's Daughter, Mr. Smythe of New York.

WAUSAU.—GRAND (C. S. Cone, mgr.): Walton Pyre co. June 16-18. Plays: Prince Karl, Esmeralda, Russian Honeymoon; pleased crowded houses. Milwaukee German Stock co. 24-26.——ITEM: Mundy Amusement co. Street Fair, auspices of local National Guard June 27-July 2.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Rodney Stock co. June 13-19. Plays: Utah, My Daughter's Husband, In Convict Stripes, Colorado, Michael Strogoff, A True Kentuckian, The Ohio Kid; good houses.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Prince Carl June 14; small house somewhat disappointed. A Night in Bohemia (local Elks) 16, 17; packed houses; audiences highly pleased.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): New American Stock co. June 13-18; good co.; fair business. William Owen in Lady of Lyons July 27.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Old Plantation June 16; good house; pleased. Colored Concert co. (under canvas) 13-18; light business.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Four Cohans in Running for Office June 11; big house.

GREEN BAY.—THEATRE (John B. Arthur, mgr.): American Stock co. 5-12. Winninger Brothers 3-24.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Powhatan (local) June 20; crowded house.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Rentfrow's Jolly Pathfinders June 14-18 in Hooligan's Luck, Three Musketeers, Soldiers of Fortune, Fight for a Million, Below Zero; co. failed to please; business light. McAuliffe Stock co. opened 20-25 in Between Love and Duty; co., performance and business good. Sheeley and Young's co. 27-30. Town Topics 1, 2. Are You a Mason 11-16. Garside, Condit and Mack 25-Aug. 6. Robert B. Mantell 8-13. Katherine Rober 15-27.——YORK THEATRE (R. J. Armstrong, mgr.): W. S. Harkins co. in A Night's Frolic 30-2.

WINNIPEG, MAN.—AUDITORIUM (L. F. Willan, mgr.): Willis Stock co. June 13-18 in A Private Secretary, The Artful Dodger, Charley's Aunt.——REVERE PARK, THEATRE (Thomas Morris, mgr.): National Stock co., 13-18 in A Family Affair, The Wages of Sin.——ITEMS: Two theatre building cos. are being organized here, the Criterion and the Auditorium.—Manager Kyle, of Bonner, is in St. Paul, and Manager Walker, of Winnipeg Theatre, has gone to New York to book for next season.—City Council, after much delay, has decided to lease Winnipeg Theatre for a year.

BRANTFORD, ONT.—AGRICULTURAL PARK THEATRE (F. C. Johnson, mgr.): Midnight in Chinatown June 13-15. Ranch 10 16-18; fair houses and performances.——GRAND VALLEY PARK (F. P. Haven, mgr.): When Women Love 13-18; performances very good; audiences good.——ITEM: Fontaine and Manley's Carnival Shows 4-9.

SYDNEY, N. S.—LYCEUM (McAdam and O'Connell, mgrs.): Robert B. Mantell opened June 20-25 in Light of Other Days; splendid performance; dramatic event of season; S. R. O. Other plays: Monbars, Dagger and Cross, Royal Lover, Secret Warrant, Lady of Lyons.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Richard Mansfield in Ivan the Terrible June 30.——ITEM: Aileen May, of Bush Temple Stock co., Chicago, and George Driscoll, business-manager for On the Bridge at Midnight co., have returned to city for holiday season.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): Richard Mansfield in Old Heidelberg June 25.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Alter, Lottie. Addie Ayers, Blanche Aldrach, Darel Ainsworth, Margaret Atherton.

Braham, Rose, Madeline Beynord, Mrs. Gusy J. Bennett, Mabel Bardine, Olga Bowen, Barbara Bams, Vinnie Bradcerne, Kate Blancke, Mabel Bronwell, Mrs. Mace Borneville, Eleanor Barry, Emma Barton, Rose Boyer, Victory Bateman, Nora Bayes, Theresa Baldwin, Monte Blair, Anna Beller, Mrs. B. B. Burchell, Anna Boyd, Eileen Bertelle, Dollie Bardell, Ruth Brown, Edna G. Brothers.

Condera, Paula, Kate Condon, Bessie Conwell, Lizzie H. Collier, Adelaide Cushman, Isabel Courtney, Ollie Cook, Mary Castleton, Miss E. C. Casselles, Annie Cavelry, Mildred Cook, Roberta Crawford, Myrtle Cosgrove, Toby Claude, Dudie Cosgrove, Sybil Clifton, Adelaide Cumming, Alice Collisson.

Donohue, Edna Mae, Esta Dean, Mrs. D. L. Don, Ada Delmore, Nellie Davidson, Madge Drew, Loraine Dreux, Minnie Dupree, Frances Davis, Marie De Nevre, Maude De Rigney, Gertrude Donohue, Mrs. H. M. De Von, Julia Dean, Rita de Rosey, Mildred Howard De Gray, Anne Dale, Helen De Vaull, Dora Denton.

Engstrom, Lillie, Frances Ellwood, Louise Erwin, Hope Eaton, Erminie Earle.

Fuller, Ethel, Edith French, Nana Fairhurst, Lee Ford, Marion Forbes, Eugenie Forde, Mrs. Chas. E. Fisher.

Griswold, Grace, Mabel Gordon, Lillian Gorman, Maud Granger, Lucia M. Gilmore, Bettina Gerard, Louise Gunning, Grace E. Gallaher, Annie T. Gray, Helen Gordon, Mrs. Frank Gillmore.

Hadley, Helen, Alma Haskin, Mrs. Hannicutt, Mrs. I. A. Hards, Bernice Howard, Clara Hunter, Marion Hugart, Claudia Hubbard, Ethel Hornick, Aida Hemmi, Ada Howard, Grace Heyer, Mabel L. Hunter, Frances Hanson, Charlotte Huntington, Jeanette Howell, Catherine Harris, Marie Heath, Eleanor Hall, Mrs. Loney Haskell, Sadie Hart, Louise Henry, Suzanne Halpren, Helen Harrington, Mrs. Stanley Hawkins.

Irving, Eva, Alice Irving, Mrs. Montgomery Irving, Jane Irving.

Joyce, Jessie, Myra Jefferson, Mrs. M. C. Jenkins, Miss M. B. Jansen, Suselle Jackson, Nora Johnson.

Knowles, Mabel, Salome Kingsley, Ida Kiefer, Katherine Kent, Mildred Karo, Genevieve Kane.

Leach, Mayble, Agnes Lee, Edith Lane, Mrs. David Landan, Camille La Tour, Irene La Tour, Mrs. Jack Law, Cleo La Veirre, Irene A. Liston.

Mause, Lillian, Jane Mawbray, Louise J. Mitchell, Teresa Maxwell, Frances Meek, May Mills, Pearl Meredith, Maggie Meredith, Lula Morrison, Margaerita S. May, Ethel Moore, Catharine Mahoney, Mrs. Alden MacClasky, May McCabe, Mary McCarthy, Sadie C. McDonald, Margaret McKinney.

Newell, Maggie, Kathern Nugent.

Overton, Bessie, Jessie Ollivier, Annie Oakley.

Parkes, Elizabeth R., Sarah Padden, Mrs. Chas. Pickler, Suzanne Perry, Iola Pomeroy, Blanche Pilot, Jeanette Paubert, Mrs. Frank Peters, Hazel Pughsley, Marie Pettes.

Ring, Blanche, Adelaide C. Russell, Florence Rockwell, Lora Rogers, Mrs. G. Raynor, Marie D. Rosa, Mrs. Alf. Rowland, Mabel Roebuck, Helen King Russell, Georgia Russell, Meta Rogers, Lansing Rowan, Mabel Reese.

Sammis, Edith, Dorothy Sherrod, Delia Stacey, Laura D. St. James, Mrs. F. Saunders, Orme Scott, Emma Sarden, Martha Scott, Florence Stewart, Sara Stevens, Carrie Scott, Edna Sidney, Mrs. Matt Schaefer, Marie Sutter, Isabella Sherman, Louise Sydmeth, Ethel Sidney, Arnette J. Steele, Fenton Stewart, Laura E. Solomon, Mrs. Wm. Seymour, Dollie Stewart, Bessie H. Stewart, Lucy Stone, Margaret Sands.

Taylor, Gussie, Odette Tyler, Clara Thropp, Lorena Tolson, Rose Tiffany.

Valbe, Margaret, Hattie Van Buren, Cora Van Tassell.

Wilson, Anna, Edith W. Woycke, Mrs. Stephen Wright, Eleanor Wallace, Viola Wheeler, Norma Whalley, Nettie White, Flossie Wilkinson, Irene Worth, Clara Wisdom, Mabel Wierne, Elizabeth Washburn, Fern Winard, Katherine Wheaton, Jeannie Winston, Janet Waldorf, Carrie Ward, May B. Wright, Jessie Wallace, Anne Warrington, Alice Wilson, Rose Wilson, Carrie Weir, Virginia Westbrook, Virginia Ware, Anna Watkins, Clara Walker, Amelia Warner.

Zollman, Virginia, Zu Zonne.

MEN.

Ayers, Wm. B., J. Lee Allen, M. L. Alsop, Geo. Arliss, Geo. Andrews, H. R. Allen, Max Alexander, Fred Anderton, Ray Aarseth, Chas. W. Allen, Geo. Averill.

Brooker, Sam'l, Jno. F. Byrne, Norman Bell, Andrew Bode, Jno. Blair, Thurlow Berger, Bob Broderick, Genaro Bailey, Francis Boggs, Chas. R. Baker, Byron J. Blenthen, Kirk Brown, G. Bolifface, Jr., Edwin Baker, Grafton Baker, Harry C. Barton, Harry A. Barton, Phil Bishop, S. S. Baldwin, Fred'k Bock, Wm. Bonelli, Elryn A. Barrow, Lon Blanden, Hal W. Brown, Chas. H. Boyle, Harry D. Blakemore, Robt. S. Bickle.

Cheney, Frank P., Robt. F. Chandler, Harry Carter, C. V. Clark, Spencer Charters, J. J. Christian, Russell Crawford, Jos. Carter, Harry Clay, F. P. Choate, Frank Cushman, Sidney Clayton, Geo. Cox, Jno. F. Crosby, J. T. Chalee, Emmett Corrigan, Eugene Cowles, H. D. Clifton, Ed H. Clark, Girard Cameron, E. D. Castleton, Herbt. Cawthorne, Harry Cowley, Wm. Colvin, Edward Curtis.

Dunn, Arthur, Sam'l Delmar, Jas. H. Dunworth, Ben F. Dodson, Herbt. Dillea, Reginald De Koven, Wilson L. Day, Chas. H. Drew, Felix Dumas, Ralph M. Doyle, Geo. W. Dogeve, Milton Davison, Wm. Dexter, Jos. Dailey, E. R. Durand, Chas. W. Dungan.

Ellis, Harry A., J. K. Emmett, Melville Ellis, Ed G. Erck, A. J. Edwards.

Fortescue, Geo., Douglas Fairbank, Sol Field, Geo. Fox, Walter Fessler, Fred W. Fairbanks, Will W. Frick, Chas. Fleming, A. G. Fraser, Edgar Forrest, Morris Frank, Robt. L. Farrier, Tom Fitch, Robt. Fairchilds, Wm. Farnum, D. J. Fingleton, Edward Fitzgerald.

Gibson, Arthur V., Willis Goodhue, Gordon Gray, Sam'l Gaty, Chas. Graff, Jack Gilbert, Jno. Griffith, W. H. Gracey, Harry Gilman, Robt. E. Graham, Harry Grahame, Garlan Gaden, Chas. Grant, Leonard Gallagher.

Hobart, Wm. L., Robt. Hilliard, Geo. Hunt, Louis Haines, Felix Haney, W. A. Howell, Geo. Hernandeze, Wilton Heriot, Geo. K. Henry, Fred L. Houston, Clement R. Hopkins, Cortland Hopkins, Robt. Hunter, Fletcher Harvey, Gene Hughes, L. W. Healy, Allen B. Harrison, Herbt. Hancock, Fred Huntley, Alf Hudson, Ned Heaney, Harry Hawke, E. A. Hemphill, Jack Howard, Chas. K. Harris, Rich'd L. Herbert, J. C. Havens, Fred Hurst, Benj. Howard, Fred Howes, Wm. H. Harder, Edw. J. Howe, Jr., Victor Harvey.

Johnson, Orrin, J. J. Jaxon, Harry Jackson, Alb. E. Juhler, Chas. Judels.

Kimball, Fred'k, Bert Klunk, Harry Kellar, Jas. Kirkwood, W. M. Kelso, Herbt. C. Kerr, R. L. Korns, Jos. P. Keefe, J. W. Kennedy, W. E. Kelly, Stephen King.

La Croix, Emile, Leo Lane, E. Lehay, Mitchell J. Lewis, Guy L. Lewis, Arthur Lipson, Geo. W. Lowder, F. D. Loomis, St. John Lewis, Jno. D. Lemingwell, Wm. D. Lewis, Walter Lorrimer, Al. Leach, Sam'l Lewis, Alb. Livingston, Kenneth Lee, Harry Le Marr, Mart H. Lorens, Walter P. Lewis, B. A. La Mar, Allen Lon, M. B. Leavett, Harry Lindley, R. S. Lyle.

Merrill, Geo., Chas. Mortimer, Chas. E. Marks, Jas. Malone, Harry Moore, Jno. Mason, Phil Matthews, W. D. Mann, J. B. Murray, Robt. B. Mantell, Chas. Manley, Harold Mordaunt, Jas. E. Malaidy, Geo. W. Murdock, Jack Martin, Marcus Meyer, Fred'k Manley, H. Madison, A. M. Miller, Jos. Murphy, Mgr. Texas Steer, McGill and Shipman, Wm. B. Mack, Ben Mack, Geo. E. Mack, Georgie Mack, Langdon McCormick, Geo. D. Mackey, Col. J. A. McGuire, Phineas G. MacLean, Jas. J. Morrison, Clem McGee, Edmund Mulkay.

Northrup, Harry S., Rich'd B. Neill, J. W. Nickolds, Geo. Neville, Jas. A. Nunn, Jno. S. Northern, Geo. E. Nickodem, W. R. Northrup, W. P. Newcombe.

Osbourne, Jeff, Billy O'Day, J. Edw. Ott, Billy O'Brien, Walter G. O'Brien.

Power, Chas. E., J. C. Powell, Fred W. Peters, H. E. Palmatier, Fred Paulding, Wm. Patten, Jno. Fay Palmer, Louis Peters, Chas. P. Price, Roy Penalton, Willard Percy, Sidney Perrin, Carrol Putman.

Richmond, Harry, W. K. Rohart, Geo. Romaine, W. J. Romaine, A. H. Ransom, Jno. Reed, McKee Rankin, Arthur L. Rutledge, Robt. Robson, O. H. Rap, Fred Raymond, C. Walcott Russell, Frank Raymond, Fred'k Roberts, E. J. W. Roe, Chas. F. Riggs, Louis J. Russell, H. Stewart Raleigh.

Stedman, Harrison, Russell Snoad, R. B. E. Smith, Herbt. Sears, Harry Sweatman, Henry Schedel, Percy Sharpe, Geo. H. Summere, Robt. Sampe, Monroe Salisbury, Louis J. Slevin, Gilmore Scott, Frank W. Speurl, Joe W. Spears, M. K. Smith, Jno. T. Sullivan, Chas. S. Stevens, Selli Simonson, Jo Wesley Stevenson, Frank Smithson, C. S. Sullivan, Mark E. Swan, Billy Sheridan, Chas. J. Sheffield, C. F. Sullivan, Alex Sewell, A. L. Shepard, E. T. Stetson, Chas. Saunders, Ralph R. Smith, Willard H. Stevens, J. R. Shannon.

Theband, Frank, Brandon Tyran, Frank Trenor, Geo. J. Thomas, Vern Thompson, Otis B. Thayer, Roy Thayer, Otis Turner, Jack Taylor, Fred'k Trusdell, Wm. W. Thompson, Chas. E. Thropp, Sidney Toler, Guy Tully.

Unnderwood, Lawrence.

Vreeland, C. W., Ceicle Van Auker.

Winchester, Eugene, Will R. Wilson, Donald Weldon, Edw. L. Walker, Douglas J. Wood, Jack Wheeler, Fred J. Williams, Sterling L. Whitney, Wm. Whalen, Herbt. Warren, B. Walther, Walker Whiteside, Oscar Watson, Jas. H. Wallick, Russ Whytal, Jos. Whiting, Stanley G. Wood, Nick Wagner, Chas. Welsh, Gene Wener, Ph. A. Weiler, Jno. L. Weber, Leon Williams, Harry E. Williams, Howard Wall.

Yeaton, Leon, Jas. Young, Jr., Tot Young, J. C. Yates.

REGISTERED MATTER.

Ella Hunt, May Sturgis, Clara Paulet, Marion Convere, Frank E. Rowan, D. H. Hunt, Will Conkling, Wm. Ruge, F. A. Demerest, Edw. N. Clisbee, W. Rhodes, Byron Douglas, Lyman F. Tucker.

SCENIC PRODUCTIONS

And the furnishing of Theatres, Opera Houses, Halls, etc., with artistic scenery and stage accessories, also properties in papier maché, wood, etc., a specialty Everything in our line treated with patent fireproofine, also analine and folding scenery. We furnish a stage from floor to gridiron. All kinds of Floats, Banners, Theatre Fronts, etc., for Carnivals and Street Parades, etc. Write for estimates and information to

THE BROOKLYN SCENIC CONSTRUCTION CO.,

Studios: Columbia Theatre, Brooklyn, N. Y.

Frank Keenan

"Liberty Hall," Edgartown, Mass.



Music Hall Bill Posting Co. Webster, Mass.

Now booking for 1904-1905. Open for all commercial bill posting. The best of locations.

BUNNELL'S

New Haven Theatre

Books open for

First-Class City Attractions

Communicate with G. B. BUNNELL, New Haven, and STAIR & HAVLIN, 1441 Broadway, New York City.

Before Leaving the City

Place your valuables in the indestructible burglar-proof vaults of

THE MANHATTAN STORAGE and WAREHOUSE COMPANY

Warehouses { Lexington Avenue, 41st and 42d Sts. and Offices, { Seventh Avenue, 52d and 53d Sts.

Furniture, Ornaments, Trunks, etc., taken on Fire-proof Storage; also, if desired, packed and moved.
SAFE DEPOSIT BOXES, $5.00 PER YEAR.
VAULTS FOR SILVER TRUNKS.
Special facilities for safe keeping of
Theatrical Wardrobes, Scenery, Etc.
ADRIAN ISELIN, JR., Secy. LAWRENCE WELLS, Prest.

FOR SALE OR LEASE.

A Farce-Comedy for 8 People (New)

With some new, original musical numbers. See list of fine, special, PICTORIAL PRINTING. 1 24-sheet, 1 20-sheet, 1 8-sheet, 1 3-sheet, and plenty of block stuff. This is a great opportunity for a man with small capital to own a fine attraction.

SIDNEY TOLER,
Wichita, Kan.

I run the "Bargain Counter" for plays.

AT LIBERTY

After October 1, Experienced Agent and Business Manager, Energetic, Competent, and Reliable, in every sense of the word.

PRESCOTT R. LOVELAND,
until October 1st,
Boardwalk and Morris Ave.,
ATLANTIC CITY, N. J.

TO LEASE.

THE TORRINGTON OPERA HOUSE.

Seating capacity 900. Only playhouse in city of 15,000 population. Very good show town. Bids won't be considered after July 4, 1904. For particulars address
C. F. RICKERT, 55 East Main St., Torrington, Conn.

The Hinshaw Agency

J. A. HINSHAW, Manager.

High class artists furnished for Operatic and Dramatic companies and Stock Companies Organized.
Auditorium Building, Chicago, Ills.

SCENIC ARTIST, FIRST-CLASS

Wishes Engagement.

Address A. H. H., care MIRROR.

CH. DEFLESH, Scenic Artist

Stock Scenery and Productions. Best references given. Send for estimates. Models free. Reasonable. Address, 123 First Street, New York.

AMY AMES AT LIBERTY

Character Comedy and Musical Comedy.
Address N. Y. DRAMATIC MIRROR.
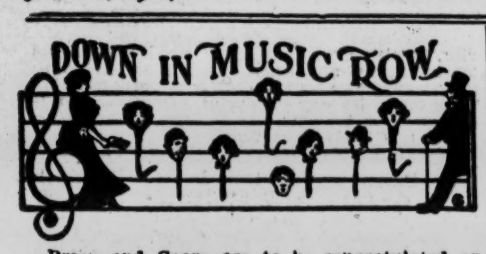
NICELY FURNISHED 4-room flat, light, airy, bath, $12 a week. Also single rooms, $3 and $4 a week. Convenient to cars for World's Fair.
Inquire 3941 Kossuth Ave., St. Louis, Mo.

VOICE CULTURE for Actors, Singers, Speaking and Singing Voice, for the Stage, Opera, etc. Cultivation of the Songs Taught, Hoarseness Permanently Overcome.
MRS. B. F. KELLEY, 235 West 36th St., New York.

WANTED, PARTNER.

Comedy-drama with sensation. Finest paper. Romantic comedy lead. Splendid production. Great chance for right man.
E. P., MIRROR.

WANTED ATTRACTION for my OPERA HOUSE
Fair Dates, Sept. 5 & 6.
ALBERT ELLSWORTH,
Athol, Mass.



Breen and Geary are to be congratulated on the substantial success of their latest march song, "The Man with the Ladder and the Hose." This song appeals to so many in all stations of life that there is scarcely a home where there is a piano that this song is not played and sung.

Frederick V. Bowers continues to win applause for his clever rendition of his own compositions. His new act, which he has introduced at an expense of $5,000, has proved a big winner, and he receives flattering press notices wherever he appears.

"Seminole," the new Indian song by Williams and Van Alstyne, writers of the now famous song, "Navajo," bids fair to equal this song in popularity. The best singers in the profession are singing "Seminole."

"In Summertime Down by the Sea," published by the Dowling-Sutton Music Company, is rapidly gaining in popularity. It seems to be the popular favorite at all of the Summer resorts. The bands and orchestras have taken up this melodious little song and are playing it frequently.

"Where the Silv'ry Colorado Wends Its Way," published by the Tolbert R. Ingram Music Publishing Company, of Denver, Col., has won a firm place among the popular ballad hits. It is being sung from coast to coast and never fails to please. Like wine, "it grows better with age."

Eugene Ellsworth, of Ellsworth and Burt, now playing in the West, are headliners in a clever sketch, entitled Domestic Pets. Mr. Ellsworth is kept busy reading splendid press notices wherever he appears, complimenting him on his excellent sketch, while he is constantly receiving letters from many singers praising his late songs, "For Many Years," "Little Red Riding Hood," "Whatever Is a Goin' to Become of Me," and "A Genuine African King."

Myrtle Rogers, soprano, is meeting with deserved success singing the high-class ballad by Al. Trahern and Lee Orean Smith, entitled "Just a Picture of You."

"I Want Someone to Care for Me" is a new song by the "colored philosopher," Nathan Bivins, who is responsible for "I Ain't Seen No Messenger Boy." Eva Mudge is creating a sensation wherever she appears by her clever rendition of this song.

"Dear Lenore," by Raymon Moore, published by William H. Anstead, has struck popular favor and is now in the hands of many excellent singers, who report it an instantaneous hit.

"Only a Bunch of Violets," the dainty flower song published by the Vandersloot Music Company, of Williamsport, Pa., is receiving more than its share of applause. Everywhere it is introduced the singers receive many encores.

"I Long to See Them All Again" is at present attracting a great deal of attention among the ballad singers. Charles F. Ernst, the publisher, of Kansas City, Mo., states that this song is successful beyond his greatest expectations.

"On the Farm in Old Missouri" is the latest in the Missouri song line. It is a splendid ballad and should become one of the popular hits of this year, being well written and supplied with a splendid melody. It is published by the Continental Music Company, Broadway and Twenty-eighth Street, and was written by Verne Armstrong.

Arthur Kline will appear next season in Only a Shop Girl, playing the part of a newsboy, which will afford him an opportunity to introduce his specialty, consisting of up to date songs.

The Beardsley Sisters, who are booked solid for the remainder of the season, are playing the Proctor Circuit, and are commanding favorable attention by their clever rendition of Feist and Barron's dainty serenade, "My Little Zu-oo-oo-lu."

The Brownings, Madge Fox, Grace Palmer, Beardsley Sisters, Lillian Ashley, and Flossie Allen are a few of the acts singing "Follow the Merry Crowd."

Isabelle Fleming, Nellie Sylvester, the Craigs, Morell and Evans, and Lillian Stern are among the many vaudeville singers using the big march song by Madden and Morse, "Blue Bell."

Lottie West Symonds, Lydia Hall, the Alleas, Baby Keefe, Lizzie Raymond, Laura Comstock, Lillian Stern, Marie Laurent, and Josephine Ainsley are a few more of the leading vaudevillians featuring Mose Gumble and Harry William's big Summer waltz song, "Follow the Merry Crowd."

Ella Shields scored a tremendous hit at Watson's Cosy Corner Theatre, Brooklyn, last week, with her exclusive repertoire of Feist songs, among which are "Somebody's Waiting for Me" and "I Ain't Got No Time," the new Summer coon craze.

Anna Spears, Hazel Burt, Amy Lane, Henry and Hoon, and Amy Butler report great success with Drislane and Morse's "Oysters and Clams."

Elizabeth Murray and Arthur Deming are both singing Williams and Van Alstyne's "There's a Chicken Dinner Waitin' Home for Me."

Fred May, who scored a tremendous hit last season with the W. H. West Minstrels, is now playing numerous dates in vaudeville, and is featuring "I Ain't Got No Time" and "Let Me in, Dat's All," both published by Leo Feist.

Master Burns made a decided hit at the Gotham Theatre recently with M. M. Theise's Wine, Woman and Song by his clever rendition of "Strolling 'Long the Pike."

Bailey and Fletcher, Ernest Hogan, Billy Johnson, Harry Brown, and Williams and Slater are receiving five and six encores each time they render, "Hello, Bill, Whose Your Friend?" "Oysters and Clams," "Great Big Chick a Poo Chief," and the coon song that the country is singing, whistling and shouting, "I've Got a Feeling for You," by Madden and Morse.

Ted S. Barron, who has been connected with Leo Feist's forces for several years, is on his vacation, during which time he expects to turn out a few more hits.

James J. Morton, chief jester, is singing Shapiro, Remick and Company's new intermezzo hit, "The Gondolier." He is also featuring that comic Indian song of Williams and Van Alstyne's, "Tippecanoe."

Conlon and Adams and Carl Stumph are successfully singing two big songs from the "Cosy Corner" publishers—"Blue Bell" and "Where the Southern Roses Grow." They are at North Beach for the season.

"Belle Fleming and her "picks" will feature on the New Amsterdam Roof-Garden, "When the Band Was Playing Dixie" and "Alagazam."

The Le Roy Sisters are making a decided hit with the St. Louis song, published by Leo Feist, "Strolling 'Long the Pike."

Sailor and Barbaretto are featuring "The Sweetest Girl in Dixie," published by the Big Firm.

"The Song Our Boys Sang" is received with tremendous enthusiasm by audiences wherever sung by Gladys Frantes.

William H. Smith, late of A Country Girl company, scored a big hit on the Proctor Circuit with "Blue Bell."

George Penney, who is hustling in the interests of the F. B. Haviland Publishing Company, is stopping in the city for a short time.

"Kitty Malone," the song just published by the Peerless Publishing Company, is popular in the West. It is sung by Libbey and Trayer.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., New York.

VOL. I. NEW YORK, JULY 2, 1904. No. 16

Just One Year Ago To-day Chas. K. Harris Arrived in New York City, and his name still hangs above the door.

Geo. Evans and Ren Shields' new waltz song hit, "Come Take a Trip in My Airship," is now being introduced with great success by Edna Wallace Hopper, Miss Welch, Lew Hawkins, Adelaide and Leo Paxton, as well as the popular author himself, George Evans. Just watch this song.

Al. Lubin, Harris' hustling outside man, has been waking them up along the board walk at Atlantic City the past week with the Harris publications. He writes: "All you can hear on the board walk is 'Come Take a Trip in My Airship,' 'Just a Gleam of Heaven in Her Eyes,' 'Always in the Way,' 'Good-by, My Lady Love,' and 'For Sale, a Baby.'"

Raymond Hubbell, one of the old staff of composers under contract with Chas. K. Harris, has written the music to a new opera entitled "Fantania," which will receive an early production. Published by Chas. K. Harris.

Oscar Hammerstein's compositions—viz.: "When You Said 'Yes,'" "Lizzie O'Connor" (the great prima donna), "Bridgetta," "Leap Year in Midnight Town," "Squirrel Song," "The Fireman's March," are creating a sensation on the Victoria Paradise Roof-Garden this Summer. Sung by Rena Aubrey.

"Good-by, My Lady Love," Jos. E. Howard's big hit, is hitting them hard in Chicago, Denver and St. Louis.

The two best "baby songs" ever written ("Always in the Way" and "For Sale, a Baby") are holding their own in great shape this season. These songs are beautifully illustrated.

"Song-book men" are commencing to realize that there is only one real songster that gets the money, and that's the Chas. K. Harris Songster, which contains all the latest hits issued by this house. No dead advertising matter to "fill in."

In answering these advertisements please mention THE MIRROR.

AMATEUR NOTES.

The Avonion Dramatic Club, of Kingsbridge, under the direction of William J. Dowd, on June 16 and 17 produced the three-act comedy-drama, Diamonds and Hearts, preceded by a curtain-raiser entitled Forget-Me-Nots, W. J. Dowd playing Harry Seymour and George W. B. Gorman, Morgan. Those having parts in the play were Dr. Burton, G. W. B. Gorman, Dwight Bradley, W. Seward McBryde, "Bub" Barnes, Nic J. Dowd, Sammy, William P. Stanton, Bernice Halsted, Cornelia Collins, Amy Halsted, Kitty Gombert, Inez Gray, Frances Law, Mrs. Halsted, Cecelia Gombert, Hannah Mary Barnes, and Clara Seller. The performances were given for the benefit of the Kingsbridge military company and were well patronized.

Indiana, a new drama by a local man, Harry Edwards, was produced at Peoria, Ill., June 13, and was well received. It is a rural play, introducing Indiana girls and love making. Those in the cast were Harry H. Perrill, John J. Gallagher, A. J. Ritschel, Henry J. Wehling, Alexander B. Sinclair, Henry W. Whitehill, William Grey, R. Britton Dobson, Henry H. Hadank, Gisela Holzapfell, Gretchen K. Gerder, Mildred Baldwin, Anna O'Shaughnessy, Ethel Schwartz, Mayme Sinclair, Evelyn Carter, Eunice Buck, and Richard Bradley.

In St. Margaret's Hall, Riverdale, on Saturday, June 18, the comedy Withered Leaves and the amateur minstrel show in aid of the library fund were repeated. The entertainment was given with great success last week.

The Eureka Dramatic company, a prominent amateur organization of the East Side, appeared at the Educational Alliance Hall in this city on Saturday, June 18, in The Bells. The performance was creditable in every respect and thoroughly pleased a very large audience.

MUSIC NOTES.

At the Arens Studio last Wednesday the third pupils' recital took place, Misses Galvin, Hurley and Hussa appearing in various numbers. The fourth recital will take place next Wednesday.

William C. Carl, the organist, will sail for Europe next Tuesday to visit Alexandre Guilmant at Mendon, France, and then make an extended tour on the Continent. Mr. Carl returns in September to play an engagement at the St. Louis Exposition.

Cavalleria Rusticana and Pagliacci were sung at the Grand Opera House last Thursday night in celebration of St. Anthony's fête, by Italians, who rented the theatre for that night. The house was crowded with Italians, who sometimes had to guess as to the singers, as there were no programmes. The singing and acting pleased the audience mightily. Signor Sciaretti sang the principal tenor role, and Signor Achilles Alberti, who was a member of Colonel Mapleson's company years ago, was the baritone. They received enthusiastic welcome. Madame Novelli sang the principal soprano parts and received much applause from the enthusiastic worshippers of St. Anthony.

Maryon Martyn is the soloist of the Duss concerts this week. To-night the programme will consist entirely of popular selections. One night each week hereafter will be devoted to popular music.

The women singers in the Catholic church choirs of the country are being replaced generally by boys and men, according to the late orders of the Pope.

Creatore and his Italian band will be heard at Manhattan Beach Theatre from July 2 to 11 in entirely new programmes. Creatore now attracts wide attention as an artist. His striking, characteristic eccentricities, gyrations and poses are only secondary.

The Liederkranz Society held its annual reunion at the Oriental Hotel, Manhattan Beach, last Saturday. About one thonsand members and guests were in attendance. A musical programme, dinner and a ball were the order of the day that proved a triumphant success.

MATTERS OF FACT.

Ed Murphy, well known in connection with stage dancing, is still located at the same address—257 West Thirty-fourth Street.

The Four Emperors of Music advertise for engagements for Summer and next season.

Harry Davies, tenor, the past season with Henry W. Savage's King Dodo, is at liberty for Summer and next season. Mr. Davies has a repertoire of over seventy operas, grand and comic.

The Boston Ideal Opera company opened at Forest Park, Little Rock, Ark., June 6, for a two weeks' engagement on a certainty, and after the third performance sold four weeks' return commencing Aug. 1. The business has been very large. Manager M. A. Moseley pronounces the Little Rock Park as the finest Summer theatre he has ever seen. The company played Pine Bluff last week.

Allison Wilson, the baritone, has removed his vocal studio from 104 West Fortieth Street to 611 Carnegie Hall, where friends and those desirous of study are invited to call on Friday (reception) evenings.

Gordon and Bennett's two A Royal Slave companies played forty-five consecutive and profitable weeks. Wherever they have been they are asked for again. Both A Royal Slave companies are booked for the season of 1904-5. In addition Gordon and Bennett will have two productions with new companies of a spectacular allegorical play presenting massive and sumptuous scenes of the Holy Land, entitled The Holy City. The first performances of their four companies are scheduled as follows: A Royal Slave (Northern) opens in Racine, Wis., July 30; A Royal Slave (Southern) in Coldwater, Mich., Aug. 1; The Holy City (Eastern) will open in Kenosha, Wis., July 31; The Holy City (Western) in Springfield, Ill., Aug. 4.

Innes and his band have just concluded a month's musical festivals, dedicating the new Auditorium in Omaha, and so great has been the success of the series that another for early Fall is planned. The band will go back to the St. Louis Exposition in October, to play till its close. Meanwhile, it is making a Summer tour, principally in Ohio and Indiana.

MUSIC PUBLISHERS.

DO YOU KNOW?

That the AMERICAN ADVANCE MUSIC CO. is now located in the new offices at Broadway and 59th St. Circle, where BREEN & GEARY will be pleased to meet their many friends and teach their new songs.

ARTHUR DEMING
"The Emperor."
In Vaudeville.
Featuring "Dis-Pos-Zes—Dispossess Means Move."
Per. address, Maplewood, Mo. Published by SHAPIRO, REMICK CO.

The one real March Hit of 1904
Polly Prim is Pretty, Polly Prim is Cute, Polly Prim is Catchy, Polly Prim's a Beaut,
"Polly Prim"
Polly Prim has Vigor, Polly Prim has Swing, Polly Prim has Melody, She's the real thing.
Professional copies sent free on receipt of up-to-date programme; Orchestrations 10c. each.
Regular copies to non-professionals, 25c. each. Write for Complete Catalogue
Professional Copy of "POLLY PRIM" March FREE. ORCHESTRA or BAND arrangement 15c.
JOS. W. STERN & CO., 34 East 21st St., New York.

A DECIDED NOVELTY. The Most Beautiful Act in Vaudeville.
FREDERICK V. BOWERS
Composer-Singer in His $5,000.00 CREATION
SUPERB SCENIC SINGING SENSATION.
N. Y. Address, 34 E. 21st Street, Care J. W. Stern & Co.

Sung daily by "The Silvers" at the main entrance of the St. Louis Fair.
"I LONG TO SEE THEM ALL AGAIN"
Many other prominent singers are now using it with unbounded success. Professionals send late programme for professional copy and orchestration. Regular copy sent to any one for 25c.
CHAS. F. ERNST MUSIC PUB. CO. (Hewson Bldg.) Kansas City, Mo.

KATUNKA,
Intermezzo, March, Two-Step.
Directors unanimous in their praise, claiming it to be one of the best numbers on the market.
Published by VANDERSLOOT MUSIC COMPANY, - - Williamsport, Penna.

I Want Some One To Care For Me
A REAL APPLAUSE WINNER.
SUNG WITH GREAT SUCCESS BY
EVA MUDGE
Prof. copies with orch. (any key) sent to legitimate professionals.
WILLIS WOODWARD, - - 48 W. 28th St., N. Y.

THE HIGH CLASS BALLAD
"Just a Picture of You"
Is a song you can't afford to overlook. Copies now ready. AL. TRAHERN, 41 W. 28th Street, N. Y.

PUZZLE
Find the titles of Eugene Ellsworth's Four Great Songs.
"FOR MANY YEARS"
A coy, winsome maiden, named
"LITTLE RED RIDING HOOD"
used to stroll in the forest near her home. One day she met a cruel wolf, she cried in terror:—
"WHATEVER IS A-GOIN' TO BECOME OF ME?"
She was rescued by "A GENUINE AFRICAN KING."
PRIZE!
Witmark and Sons will give Prof. Copies for Correct Answers.

A DREAM OF ENTRANCING MELODY! A SONG OF SONGS!
DEAR LENORE
By RAYMON MOORE. THIS IS HIS MASTERPIECE!
Professional copies and orchestrations free to legitimate professionals.
W. H. ANSTEAD, 48 W. 28th St., New York.
Chicago Representative, JAMES E. BURKHART, 45 LaSalle St.

Charlotte Guyer George
One of America's leading Contraltos, finds "Where the Silv'ry Colorado Wends Its Way," a big hit. So will you. Published by
The TOLBERT R. INGRAM MUSIC CO., Denver, Colo.

IN SUMMER TIME, DOWN BY THE SEA
By AL. J. DOYLE and HARRY B. LESTER
EDWIN DIXEY, Arranger. ED. M. ROSS, Professional Dept.
The Splendid new summer song. Don't fail to get it for your act. It is immense. Send stamp and late programme. No cards.
THE DOWLING-SUTTON MUSIC PUBLISHING CO. - - 12 West 28th Street, New York

"SEMINOLE"
The New Indian Song by WILLIAMS and VAN ALSTYNE, writers of "NAVAJO."
Published by The Big Firm, 45 W. 28th St., N. Y.

THEODORE MORSE
is the writer of the season's two big song hits
"Blue Bell" and "Way Down in My Heart I've Got a Feeling for You."
NOW READY, THREE NEW ONES. Send for them.
Published by F. B. HAVILAND PUB. CO., 125 W. 37th St., N. Y.

"ON THE FARM IN OLD MISSOURI."
THE MISSOURI SONG!
Going to sing in St. Louis? Yes—well, then you must have it.
It's the ballad hit this year, and you'll know it. A program will bring you orchestration.
CONTINENTAL MUSIC CO.,
Broadway and 28th Street, New York City.

HAVE YOUR MUSIC PUBLISHED ON ROYALTY.
Send us a good poem, a good melody or a complete work. We have no favorite writers. All have equal chance. All letters answered promptly.
PIONEER PUBLISHING CO., 518 Baltimore Bldg., Chicago, Ill.

LEE OREAN SMITH
Musical Director, Composer, Arranger.
Only a limited number of choice commissions accepted. For terms and appointments, address
Care JOS. W. STERN & CO., 34 East 21st Street, N. Y.

WE
THE PEERLESS PUB. CO., 129 W. 42d St., N. Y. City.
Publish the Nautical Hit
"THE SONG OUR BOYS SANG."
"Don't Come Back and Hang Around Ma Do'."

In answering these advertisements please mention THE MIRROR.

In answering these advertisements please mention THE MIRROR.

AFRAID OF BELASCO?

Joseph Arthur Relates His Experiences with Klaw and Erlanger.

To the Editor of the Dramatic Mirror:

At the famous dinner given at Delmonico's Oct. 26, 1902, by the American Dramatists' Club to its president, Bronson Howard, in reply to a speech by a well-known playwright (who accused the Theatrical Syndicate of discriminating against American in favor of foreign plays), Al. Hayman said:

"If American dramatists will write good plays, we will produce them."

The "domestic" article, encouraged by Mr. Hayman's promise, resumed work. I strove for the following six months to complete that which had already taken two years of my time, a spectacular Oriental drama, entitled Seirine.

On February 25, 1903, I finished my play, and at the suggestion of a prominent member of the Theatrical Trust wrote to the firm of Klaw and Erlanger:

Feb. 27, 1903.

A. L. Erlanger, Esq., 1440 Broadway:

DEAR SIR: I am informed that you desire to hear a play upon which I have been working for two years. The play is worthy of consideration if you are looking for a show piece with big novelties.

Very truly,
JOSEPH ARTHUR.

Feb. 28 (the next day) I received the following:

DEAR JOE: Your letter of 27th to Mr. Erlanger handed me. Friday at 2. Will be glad to see you.

Yours truly,
MARC KLAW.

I called and read my scenario to Mr. Klaw. He said:

"It is the best handling of that theme I ever heard. Now, let us see what kind of a play you've made. We are frank, always frank, and we will decide immediately (one way or another) after reading."

Within a week (March 6, 1903) I read the first two acts to Mr. Klaw at the Hotel Normandie, in Room 138. They were highly approved. An engagement was then made to read the balance, and on the following Tuesday, at Mr. Erlanger's private office, 1440 Broadway, I read it.

It was raining. Mr. Klaw interrupted once to telephone a Tammany official, Tim Sullivan (in reference to building trouble at the New Amsterdam). Again interrupted by the entrance of Joseph Brooks and E. Q. Cordner, Mr. Erlanger's private secretary. Mr. Klaw seemed annoyed by the interruption. After the reading, the following exact words were used by Mr. Klaw:

"I like it. It is a great play. It is a part for Sothern, or Marlowe, and if Abe likes it as well as I do we'll produce it. We're always frank."

He then called for a complete copy for Mr. Erlanger, and one to take to Arthur Collins, Drury Lane, London; said he thought "it is a Drury Lane play, and, as I am going over, I will have Collins read it. That play will never go begging," and other remarks, which gave me the impression that they did not care to have it negotiated with any other managers.

I next prepared two copies, and in response to a letter written April 21, 1903, requesting an appointment before Mr. Klaw sailed, I received the following:

1440 Broadway, April 23, 1903.

DEAR JOE: Your letter of 21st received. Abe out of town. Call in Saturday.

MARC KLAW.

I called and delivered two complete copies, one for "Abe" and one for Collins, Drury Lane, London.

We discussed a title, and I arranged with Mr. Klaw for a London performance for copyright. The next day Mr. Klaw and I lunched together at the Waldorf. Met there A. A. Housman, the broker, who discussed a railway wreck. He referred to Mr. Erlanger's immense capacity for labor, Mr. Klaw remarking: "Yes, 'Abe' is a hog for work."

After lunch, by invitation of Joseph T. McCaddon, director of Barnum and Bailey's Circus, we went to Madison Square Garden and witnessed a performance and a prearranged demonstration of what Messrs. Klaw and Erlanger designated a "remarkable scene" in my play.

It was highly commended, after which I asked Mr. Klaw if they "were interested." Mr. Klaw replied: "Yes, full of it, or I wouldn't be here now. We're always frank, always frank, and, if Abe likes it, we won't keep you waiting. We'll decide d——n quick. Abe will read it within two weeks."

Two months of negotiation had now passed.

At Mr. Klaw's request, I drove the following Sunday from Pelham Manor to his house in New Rochelle, and delivered a copy of the manuscript, and read to him the following letter (which I had intended to leave, if I did not find him at home):

PELHAM MANOR, April 27, 1903.

DEAR MR. KLAW: I forgot to hand you check covering expense of copyright performance in London. Let me know amount before you sail and I will remit. As soon as copyrighted in London cable your office so that I can print and copyright in America. JOSEPH ARTHUR.

Mr. Klaw sailed April 29, 1903.

Ten days later (Saturday) I met Mr. Erlanger during a rehearsal of the Rogers Brothers at the Knickerbocker Theatre entrance, with his private secretary, Mr. Cordner. I was in the company of a well-known New York critic, who, on seeing Erlanger, remarked: "There is the meanest man in the world."

I did not think so—at that time.

Mr. Erlanger said: "Well, I've read your play. I like it because it's lofty, though I do not approve of destroying those two lovely characters, Feroshah and Islam." He discussed other points and showed thorough knowledge of details.

I said, "If I let them live, will you produce it?"

He replied, "Yes."

Then he followed me a few steps, stopped, and said in a suppressed tone: "But say nothing about it. There is another party who has an Indian play, and, if he hears we are to do one he'll anticipate us."

"Who is it?" I asked.

"Belasco," said he. And he rudely commented on Belasco methods, and drew invidious comparisons between the kind of people who patronized The Darling of the Gods and those who patronized Ben Hur.

Three months of negotiation had now passed.

I immediately made some trifling changes suggested by Mr. Erlanger, and then wrote to Mr. Klaw at London:

Mr. Marc Klaw, London, England:

DEAR SIR: Have seen Mr. Erlanger, who told me he read my play and will do it. I will send by Saturday's steamer copies of alterations. Please substitute new pages for present ones. I have appointment with Abe on Thursday to go over script.

Yours, JOSEPH ARTHUR.

I then wrote to Mr. Erlanger asking if the appointment was all right, and received the following:

May 5, 1903.

DEAR JOE: I have yours. Take a chance and come in three, Thursday. Very busy rehearsing. Can't tell just when I'll be in my office, but if I am in will be sure to see you.

A. L. ERLANGER.

I called Thursday. Erlanger had moved from 1440 Broadway to Al. Hayman's office in the Empire, Mr. Hayman then being on a visit to India, the land of my play. Mr. Cordner was present. I submitted character sketches. Erlanger said, "They are great." I then read the alterations. He said he liked them, but, seeming to forget that he had already promised to produce my play, he startled me by saying, "Now I'll be frank with you, Joe. We're always frank with everybody. I've heard that this fellow Belasco is going to do an Indian play, and, if he is, I don't want to pose as his competitor. We're above that."

"Well," said I, "suppose Belasco is going to do an Indian play. Klaw and Erlanger should fear no one. Frohman might as consistently object to doing a society play because he had heard that Belasco was going to do a society play."

He hesitated, which gave me the impression then that he did not intend to do my play, but wanted to prevent my going to Belasco with it. He told me that "he knew Belasco was going to do an Indian play."

In plain words, he was afraid of Belasco!

Finally he said, "Well, I'll decide in ten days."

Note that he had already promised a week before to produce.

I left his office and was accosted at the foot of the stairs by a pale playwright, close to Klaw and Erlanger at that time. He said excitedly: "I have heard that K. and E. like your play; but whether they do it or not, don't go to Belasco, or he will appropriate everything in it."

He gave me the impression that he was acting under instruction.

By the merest accident the next day, when coming from Mr. Sanger's office at the Empire, I met the terrible Belasco in the hallway. Being discouraged by the contradictions and variations of Mr. Erlanger, I said to the "Terror":

"Suppose, after the next ten days (referring to the ten in which Mr. Erlanger had promised to make his second decision), I should come to you with a play; will you hear it?"

He replied, "Yes, glad to."

The next day I met William Harris, manager of the Garrick Theatre, who shook hands with me, in front of the Normandie Hotel, and in an elated manner said: "Well, you've landed your play with Klaw and Erlanger. I just came from there. Abe is enthusiastic. He told me they were going to do it, and he's told others, and I am in it."

I congratulated him.

That same day I met Joseph Brooks in Browne's Chop House. He told me that the "boys" liked my play. Evidently he was not aware of the low estimate that Klaw had put upon a Brooks opinion. Klaw had said to me: "Brooks don't care for the scheme. But, damn it, he's never read it, and Brooks' opinion don't influence us, anyway."

I waited—ten days—eighteen days, to hear from Mr. Erlanger. And on May 27, just three months after my first letter, received the following telegram from Mr. Erlanger:

NEW AMSTERDAM THEATRE,
NEW YORK, May 22, 1903.

Mr. Joseph Arthur, Pelham Manor:

Please call in to see me at 2 o'clock on Thursday. A. L. ERLANGER.

I called as requested, and met Mr. Erlanger in Mr. Klaw's new office at the New Amsterdam Theatre (his own not being yet finished), and the following conversation took place:

Mr. Erlanger: "We're old friends, Joe, and I have decided to do your play."

Mr. A.: "Thank you. That shows good judgment."

Mr. Erlanger: "That is, I'm going to have it done. We don't want to do it in our names on account of the fact that Belasco is going to do one."

Mr. A.: "I can find no confirmation of that report."

Mr. Erlanger (testily): "Yes, he is. Anyway, I'll find out" [although he had said before he "knew."] "Now, Joe, I've made my success by being aggressive" [and he threw back his lapels and thumbed his arm-pits], "and I'll make that —— over there sick" [pointing across to Belasco's Theatre.] "He draws the tradespeople, we draw the upper classes. But I'll form a syndicate to produce your play. I'll have a lot of good fellows like Frank Sanger, Frank Perley, Frank McKee" [always "Frank," you see,] "and Bill Harris. Frank Perley will manage it, but Klaw and Erlanger will be in it, and I'll attend rehearsals and direct. You know I do a good deal of directing now, and every artist, musician, property-man and costumer in the Klaw and Erlanger employ will be at work on your play. And I'll make that Japanese s. o. b. across the street hunt the high grass!" he roared, as he shook his fist across the Yalu. It is possible, however, that by s. o. b. he meant Solid Old Belasco.

He then spoke of the cost of production and suggested about $40,000. I approximated it at that.

He asked my opinion as to following Ben Hur with Seirine at the New York Theatre. I approved.

He asked for terms. I replied: "If agreeable to you, I'd like to have you settle that with my agent, Frank W. Sanger, and have him arrange the terms and contracts."

"All right," said he; "send Frank to me. Frank is satisfactory to me."

"It's settled," said I, "and I shall look no further."

He replied: "My word is my bond."

We shook hands.

I went immediately to Mr. Frank Sanger's office, told him of my conversation with Mr. Erlanger. Mr. Sanger then went over to the New Amsterdam Theatre. I waited at Mr. Sanger's office. He returned in about one hour, when (in Walter Jordan's presence) he said: "Mr. Erlanger has confirmed to me what he told you—that he will have your play done by a syndicate which he will form. We talked terms and settled on 5 per cent. of the gross receipts up to a certain number of thousands, and he said he will leave your percentage of the profits for the syndicate to agree upon, which they will do readily enough."

I suggested to Mr. Sanger that it would be well to get a contract.

He remarked: "Yes, in this business it's always best to have a contract," and stated further that Erlanger had said: "In this play Arthur has gone up the ladder many rungs," and "I've read it twice; I like it. You must have spent a great deal of time on it."

A message was sent to Erlanger from Sanger's office asking Erlanger to wire Klaw to hurry the copyright performance, whereupon Erlanger wired such instruction to Klaw in London.

A week later Frank Perley informed me that he (Perley) was reading my play at Erlanger's request. "Abe has invited me to join the syndicate for its production. Abe is very enthusiastic about it, and so am I," said Mr. Perley.

I received a letter from Klaw in London, saying that he had received the alterations and had entered the new pages into the old MS.

Klaw returned from London in June. I sent him a colored sketch of the second act, by the distinguished artists Emens and Unitt, and received a letter:

June 11.

DEAR JOE: Received sketch, which is very attractive. Arthur Collins was reading your play when I left London. Frohman's man Lestocq will give copyright performance some time next week and will cable us. M. KLAW.

On June 13 the following cable dispatch was received at Klaw and Erlanger's office:

Rosmarine (K. and E.): Seirine performed copyright purposes yesterday. LESTOCQ.

This cable was published in the New York *Herald* the next morning, but, at Klaw and Erlanger's request, their names were eliminated, Mr. Klaw giving as a reason the following: "We can get a big notice from the *Herald* when we announce the production later on."

In about ten days I received from Mr. Klaw the bills and vouchers for expense of copyright performance in London, for which I sent them my check; also a printed show bill with cast advertising that Seirine would be performed at Charles Frohman's Theatre, the Vaudeville, Friday, June 12, 1903, under the management of Gatti and Frohman.

I submitted more costly sketches. One, the "Jungle Scene" at the end of Act IV, by Dan Smith, the famous illustrator of the New York *World*, and had the following elaborate eulogy in a letter from Mr. Erlanger: "Dear Joe: This sketch ought to work out well."

The sketch had cost me $100.

Four months of negotiation had now passed.

During July, in company with Frank Perley, we discussed in Mr. Klaw's office, with Mr. Klaw, the first and second pictures at the end of Act IV, and agreed upon both pictures.

During the Summer Mr. Klaw, who was a guest at my home in Pelham Manor, assured me of its production, discussed Seirne at the New York Theatre to follow Ben Hur. I told him that a certain party had manifested a desire to invest in my play. He seemed apprehensive that I might drift away from them, and said: "We will do Seirine all right," and I assured him that I had been loyal to them.

Frank Sanger, Frank Perley, William Harris and others all assured me personally that Klaw and Erlanger had told them repeatedly "that the play was great— and that we are going to do Arthur's play."

Before witnesses, Mr. Klaw in my house at Pelham Manor suggested that Herbert Gresham, who is in their employ, "is the man to stage Seirine," and once during a conversation in his office he voluntarily attacked Weber and Fields, of whom he said: "As an opposition Weber and Fields amount to mere nothing."

They both always decried any manager who might want my play.

Five months of negotiation had now passed.

After a period of long silence I wrote the following:

Klaw and Erlanger:

GENTLEMEN: While I rely implicitly on your promise that you would have my play produced, I feel justified after so long a time in asking that it should receive some sort of a dignified public announcement.

If you think, however, that there yet exists a good reason for secrecy, could you not send something to the newspapers regarding the "producing syndicate?" I know of your great absorption and many cares, but beg to pause long enough to give my request your kind considera tion. Sincerely yours,
JOSEPH ARTHUR.

I received on Aug. 20 the following courteous reply:

NEW AMSTERDAM THEATRE.

Mr. Joseph Arthur, New York:

MY DEAR JOE: Yours of the 19th came this morning. I had already taken up the matter of an announcement with Abe the other day.

Now, you're very foolish in this matter. Just as certain as we live, the moment that announcement of the play on India is made Belasco or some other trailer will anticipate us with a production of a similar theme and locale, and if that happens we will certainly abandon our idea of doing it. Now, if it is worth that chance to you we are willing to make any announcement you please. Personally I think it would be extremely perilous and absurd under these circumstances. Suppress your impatience a little. It is only a sort of vanity that wants to see something in print, and you are too far along in business and too secure in your attitude to humor such a weakness.

Here's to the Reliance.

Sincerely yours, MARC.

The very next day Mr. Klaw drove from New Rochelle to Pelham Manor to see me. I was not at home, but over the telephone that evening he said he had driven over, "as he feared I might misunderstand his letter."

I said, "It is plain enough not to be misunderstood."

He then in an apologetic way assured me that a production of my play would be made; but, said he: "We want to spring your play as a surprise on Belasco."

Six months of negotiation had now passed.

The following notice now appeared in the *Morning Telegraph:*

JOSEPH ARTHUR'S NEW PLAY.

Joseph Arthur has written what is known among managers as a big play. It is to be produced on a most impressive scale by Klaw and Erlanger. The facts have been kept dark, for reasons of a purely business character, and little of the enterprise is known. They intend to provide a production quite as heavy and elaborate as that of Ben Hur, which will make the new venture as massive in a purely dramatic way as anything which has ever been placed before this or any other public.

This amazed me, in view of their "threatened penalty" for any announcement, and, as it had not come from me, I asked Klaw about it.

He said, "We know nothing about it. But it don't amount to anything, as we never pay any attention to stuff in the *Telegraph*."

I asked Perley if he knew who was responsible for the notice, to which inquiry I received the following:

KNICKERBOCKER THEATRE BUILDING.

MY DEAR ARTHUR: I do not know how the newspaper report of the play found its way into print, but it's more than likely Mr. Erlanger told somebody. In any event, he has talked to so many managers about it that it is not surprising it has found its way into print. One manager is notorious for his inability to keep anything secret. It is likely from him.

Sincerely yours, FRANK PERLEY.

Mr. Perley was right, as I have since been told by the party on that paper that the information was given him from the office of Klaw and Erlanger. I am satisfied now that their motive was to placate me slightly, penalize me, if necessary, and keep me from going to that "terrible Belasco!"

Some dissatisfaction with the title, Seirine, was expressed, so after much reflection and adjusting of some of the lines to conform with the new title I wrote on Sept. 21, 1903:

Messrs. Klaw and Erlanger:

What do you think of Cross and Crescent? It is a splendid general title, as every character of the play is engaged in conflict either to uplift or throw down the Cross (symbol of Christians) or the Crescent (symbol of the tyrant creed), as clearly set forth in Almed's speech, Act I: "I have no fear of thee, pagan, or thy iniquitous father. Pagan was I, and blind, but a messenger of truth hath made me to see. Henceforth in Jehangire's realm 'tis a conflict 'twixt Cross and Crescent, and here in thy heathen face I make the sign of Jesus."

Very truly yours, JOSEPH ARTHUR.

To which I received the following:

Sept. 25, 1903.

Mr. Joseph Arthur:

MY DEAR JOE: Yours of 21st received. I think CROSS and Crescent an excellent title, and without more ado I would substitute it for the other.

Yours truly, MARC KLAW.

Sept. 26 I wrote:

Messrs. Klaw and Erlanger:

Have changed the title to Cross and Crescent. Please leave the typewritten copy so that I can insert changes 11.30 Monday. Also that sketch of the first act. I want to have a colored sketch made.

Yours very truly, JOSEPH ARTHUR.

I called the following Monday and made changes as described in manuscript, and redelivered the same to Mr. Klaw, and subsequently notified them and sent a certificate of copyright of Cross and Crescent, and they replied, saying: "It is a good move."

Seven months of negotiation had now passed.

At 2 o'clock P. M. Monday, Oct. 5, at the drug store beneath the Broadway Theatre, I next met Mr. Erlanger. I said, "When are you going to do my play?"

He replied, "I must get at that, and in about three weeks after my opening of the New Amsterdam I will go at it. I haven't forgotten it, and I was talking to Frank McKee and Bill Harris about it this morning. I gave you my word, and I never break it. I'm going to do your play. What do you think of it following Ben Hur at the New York Theatre?" said he again.

I approved the idea, and then at his suggestion walked to Forty-first Street to the back of the New Amsterdam Theatre. He said, "I will have to have you for a few nights to go over the manuscript, and I would like to have this production go over to next year, if you don't mind, or pay you some money."

I demurred, whereupon he said:

"All right; then I'll get at it in three weeks."

"I can rely on that?"

"Yes," he replied.

"Very well," said I, "I will rely on that and nothing else."

He then said something about Belasco and "high grass."

Before I left him I congratulated him on Frank Perley's connection as manager, and he quite took my breath when he turned and said: "Yes, but Perley hasn't got any money."

Yet Mr. Perley had told me the day previous that he had notified Mr. Erlanger that he was ready to put up $20,000 cash if Klaw and Erlanger would put up $10,000.

"Erlanger hesitated, and did not agree to do it."

Whereupon Perley said to Erlanger: "Why don't you carry out your original proposition to found a syndicate of Sanger, Perley, Harris and McKee?"

To which Erlanger replied: "Most managers are envious of each other, which is a quality I don't possess. But when I mentioned the 'syndicate' scheme for the production of Arthur's play to Harris and McKee they both 'went up in the air' and said they were willing to do the piece in Klaw and Erlanger's name, but not in Perley's; and, as far as Mr. Sanger is concerned, you don't want him in it, anyway."

Yet Mr. Erlanger had been for months assuring me that he "would organize a syndicate." But the very first man, and the man of their choice, who offered to put up $20,000 was rejected.

After waiting for the opening of the New Amsterdam, and those three weeks to pass, after which Mr. Erlanger promised to "get at it," I wrote on Oct. 27 as follows:

Messrs. Klaw and Erlanger:

I add my congratulations to the successful opening of your beautiful theatre, the New Amsterdam. I ask you now to make an appointment for the final consummation of our agreement regarding Cross and Crescent.

Yours very truly, JOSEPH ARTHUR.

No reply.

Eight months of negotiation had now passed.

Again, on Nov. 4, I wrote:

Messrs. Klaw and Erlanger, New Amsterdam Theatre, New York City:

MY DEAR KLAW AND ERLANGER: I presume in the rush of business and politics that my letter of Oct. 27 has been overlooked. Won't you kindly let me have a reply and make an appointment as per my request in that letter?

Sincerely yours, JOSEPH ARTHUR.

I received the following:

NEW YORK, Nov. 5, 1903.

Mr. Joseph Arthur, New York:

DEAR JOE: I have your letter of the 4th. Your previous communication has not been overlooked and I am going to take it up just as soon as I can.

Yours truly, A. L. ERLANGER.

On Nov. 12 Frank Sanger, my agent, after many fruitless attempts to see Klaw and Erlanger, succeeded in arranging an appointment with both. Mr. Erlanger failed to keep the appointment, but Mr. Sanger met Mr. Klaw at lunch that day with A. Hayman. Mr. Sanger informed me that Mr. Klaw said: "Just as soon as A Japanese Nightingale and Mother Goose are produced I promise to telephone over to your office and make an appointment for you and Joe Arthur to meet Abe and I at our office and settle the date of the production of Mr. Arthur's play."

After the production of Mother Goose and A Japanese Nightingale I wrote Klaw and Erlanger on Nov. 25 the following:

MESSRS. K. AND E.: Mr. Sanger has informed me that you promised to send for him and myself to come to your office immediately following the production of Mother Goose, to settle on a date

for the production of my play. Please make the appointment for Wednesday, Dec. 2.

JOSEPH ARTHUR.

No reply.

Mr. Sanger succeeded, after another delay, in getting Mr. Erlanger on the telephone. Mr. Sanger reminded him of Mr. Klaw's promise to call us to their office.

"It's all right, Frank; the memoranda is on my desk now, and after clearing two or three little business matters will make an appointment. In fact, you can make an appointment now."

Mr. Sanger replied, setting Monday, Dec. 14, for the final meeting. But before the hour of meeting on that day Mr. Sanger accidentally met Mr. Erlanger, at lunch, whereupon Mr. Erlanger said: "You are Joe Arthur's agent?"

"Yes," replied Mr. Sanger.

Mr. Erlanger then informed Mr. Sanger of their decision not to produce Mr. Arthur's play!

Mr, Sanger notified me of this, whereupon by legal advice I sent the following reply to their office:

NEW YORK, Dec. 15, 1903.

Messrs. Klaw and Erlanger, New York city:

IN REGARD TO CROSS AND CRESCENT.

GENTLEMEN: Mr. Sanger has informed me of your conversation of yesterday and your definite refusal to produce my play. Will you please send to Mr. Sanger's office by bearer the typewritten copy, the two printed books and sketch of Act I. now in your possession? I herewith notify you that I do not accept your refusal to produce my play according to your agreement, and that I am advised that I have a good legal cause of action against you, which I propose to enforce.

Yours truly, JOSEPH ARTHUR.

This letter was sent by A. D. T. 1,819, from Mr. Sanger's office, at 12.15, Dec. 16, 1903. The messenger returned it and said that "a little —— bald headed fat man opened it and read it, inclosed it in another envelope, and had typed on it: 'Klaw and Erlanger, N. A. Theatre,' and directed me to return it to Mr. Arthur." His description tallied with "Honest Abe."

COMMENTS.

Rather remarkable action on the part of men who are "always frank" and whose "word is as good as a bond." Are they honorable?

If so, why did they announce The Prince of India and other new plays, and give me the excuse for a year for not announcing mine that they were afraid of Belasco?

Why did they pretend to organize a syndicate for the production of my play, yet refused the first $20,000 offered by Mr. Perley, the first manager whom they asked to join?

Why did they say to Mr. Perley, "You don't want Sanger in it at all," after telling me Mr. Sanger "was in it"?

Why did William Harris withdraw after elatedly assuring me of his being in it?

Why all these contradictions and secrecies?

Was it because for six months before I went to them they were negotiating with General Wallace for The Prince of India, and they did not want another play of that *locale* to get to Belasco?

They have for nearly one year—and while one of them was enjoying the hospitality of my house—tried to keep my play from other managers and practiced an extraordinary deception, deliberately and mercilessly planned.

Later, my attorneys, Messrs. Goodwin, Thompson and Vanderpool, notified them that unless a satisfactory settlement was made the matter would be taken to the courts.

Then came a proposition to arbitrate and a suggestion from them that "Arthur would get more by arbitration than by law."

We consented to arbitration, and they immediately named prominent men of the profession, whom they knew must refuse to act as arbitrators, all being closely connected with or dependent upon them for bookings.

F. W. Sanger was named. We consented, but Sanger refused, giving as his reason friendship for both parties.

They suggested Augustus Pitou. We accepted, but Pitou refused, giving the same reason.

They suggested Frank Perley. We accepted, but Perley refused, for the reason as named above.

They suggested Charles Frohman (their partner).

Efforts to arbitrate then ceased. A proposition was next made by my attorney to agree upon an amount between ourselves. This was insultingly objected to by them, giving as their reason that "they were not liable."

If not liable, why did they ask to arbitrate and make frequent visits to my lawyers' office?

All hope of settlement out of court disappeared.

By advice of my attorneys, I next tried to place the play with other managers before further proceeding against Klaw and Erlanger. The play was read by a prominent Broadway manager who wrote a high opinion of it, but declined to produce it.

He is closely connected with Klaw and Erlanger.

To another prominent manager I read it, who formed a syndicate—on paper— and said: "My production of this play depends on whether Abe Erlanger will book it or not. If he refuses, I will return it to you." The play was returned.

NOTE.—That in answer to a proposition from my lawyers to them to go on and keep the contract and produce, Mr. Klaw said: "No, we will never produce anything of Joseph Arthur's. He has sued us." And if what I have since heard is true, he should have added, "nor allow anybody else to produce."

I then crossed the Yalu and entered the Jap camp and read the play to that terrible Togo, Belasco, who accepted it without hesitation, and immediately announced his acceptance and high opinion in every paper in this country and Europe.

This angered the "Russians."

On June 7, 1904, at lunch with Joseph T. McCaddon and Frank Perley, who is under an agreement to produce—with myself and Mr. McCaddon, and to manage—a comedy of mine, and in reply to my inquiry concerning that production said: "I asked Erlanger last week what his attitude was toward my production of your comedy. He threw up his hand and said: 'I don't want ever to hear Joseph Arthur's name mentioned in my office again. Anyway, our time is all filled and we cannot book his comedy.'"

Does it not look like damage?

Does it not look worse?

Does it not look like conspiracy and oppression upon the part of the wrongdoer against a reputable author who has done them no wrong, whose only offense is the placing of his play with a successful rival whom they hate, the mere mention of whose name jellies "Nero" with fear? *

Every word of this statement is true. It cannot be controverted by Klaw and Erlanger.

Every letter here printed is a verity substantiated by an original.

I have been told that to expose these facts means oblivion.

If that be so, I am willing to sacrifice myself for the benefit of others, and I am grateful that I have the backbone to announce myself forever independent of such people.

Now to the courts. JOSEPH ARTHUR.

NEW YORK, June 25, 1904.

* I understand that on an occasion when Charles Frohman was referred to as "The Napoleon of the theatre" in Erlanger's presence, Erlanger said: "He may be the Napoleon, but I am the Nero."

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE: Spokane, Wash., June 27, 28, Helena, Mont., 29, Butte 30, July 1.
A RABBIT'S FOOT: Sanford, N. C., June 28, Fayettesville 29, Bennetsville, S. C., 30, Darlington July 1, Florence 2.
BINGHAM, AMELIT: Denver, Col., June 13-28.
BOOM'S FARCE COMEDY (Ed Tanner, mgr.): Middletown, Conn., June 27-July 2, New Britain 4-9, Milford, Mass., 11-16.
CARTER, MRS. LESLIE (David Belasco, mgr.): San Francisco, Cal., June 13-July 9.
COLLIER, WILLIAM: New York city April 4—indefinite.
FOR HER SAKE (Sheeley and Youngs, mgrs.): St. John, N. B., June 27-30, Yarmouth, N. S., July 1, 2, Halifax 4-9.
LORRAINE, RHE (Harry Markham, mgr.): Barre, Vt., July 4-11.
MALONEY'S WEDDING DAY: Indian Head, Can., June 28, Moosomin 29, Grenfell 30, Brandon July 1.
OUR NEW MINISTER (Miller and Convers, mgrs.): Chicago, Ill., June 27-July 2.
QUINCY ADAMS SAWYER: St. Louis, Mo., May 8-July 2.
SOTHERN, E. H.: Portland, Ore., June 28, 29, Tacoma, Wash., 30, Victoria, B. C., July 1, Vancouver 2.
STUART, MARY (Louis O. La Rocque, mgr.): Marion, O., June 28, Zanesville 29, Marietta 30, Parkersburg, W. Va., July 1, Wellston, O., 2, Portsmouth 4.
TEN NIGHTS IN A BAR ROOM (Walter J. McDonald, mgr.): Chapman, Kan., June 28, Garrison 29, Westmoreland 30, Onaga July 1, Havensville 2.
THE BOWERY AFTER DARK: Pittsburgh, Pa., June 27-July 2.
THE HUSTLER: Bangor, Me., July 9.
TOWN TOPICS: St. John, N. B., July 1, 2.
UNCLE TOM'S CABIN (Stetson's; Geo. Peck, mgr.): Great Barrington, N. Y., June 28, Sheffield 29, Canaan, Conn., 30, New Milford July 1.
UNCLE TOM'S CABIN (Frank Walters, mgr.): Buckhannon, W. Va., June 28, Weston 29.
UNCLE TOM'S CABIN (Stetson's; Wm. Kibble, mgr.): Warsaw, Ind., June 28, Niles, Mich., 29.
YORK STATE FOLKS: Chicago, Ill., June 12-July 2.

STOCK COMPANIES.

ACADEMY: Washington, D. C.—indefinite.
ALBEE: Providence, R. I., April 18—indefinite.
ALBEE: Pawtucket, R. I.—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
AMERICAN: Sioux City, Ia., June 6—indefinite.
AUBREY (Wm. Davidge, mgr.): Montreal, Can., May 16—indefinite.
BALDWIN-MELVILLE: Buffalo, N. Y.—indefinite.
BALDWIN-MELVILLE: Cleveland, O.—indefinite.
BASTABLE: Syracuse, N. Y., May 16—indefinite.
BELLOWS, WALTER: Denver, Col—indefinite.
BIJOU THEATRE: Philadelphia, Pa.—indefinite.
BLAIR, EUGENIE: Detroit, Mich., May 9—indefinite.
BOWDOIN SQUARE: Boston, Mass.—indefinite.
BOWSER-CRAVEN: Grand Rapids, Mich., June 6—indefinite.
BRECKENRIDGE, CHARLES: Hot Springs, Ark.—indefinite.
BROADWAY: Denver, Col., June 13-Aug. 27.
BUHLER, RICHARD (Wedgwood Nowell mgr.): Providence, R. I., May 16—indefinite.
BURRILL (Charles W. Burrill, mgr.): Bloomington, Ill., May 8-July 3.
CASINO: Holyoke, Mass., June 13—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Thrall, mgrs.): San Francisco, Cal.—indefinite.
COOK OPERA HOUSE: Rochester, N. Y., April 18—indefinite.
CUTTER AND WILLIAMS: Hamilton, O.—indefinite.
DAROY AND SPECK'S: Philadelphia, Pa.—indefinite.
DAVIS-BOYLE: Rochester, N. Y., March 14—indefinite.
DOMINION (E. Mortimer Shuter, mgr.): Sherbrooke, Can.—indefinite.
DURBAN: Montreal, Can., May 30—indefinite.
ELECTRIC PARK: Leavenworth, Kan., June 6—indefinite.
ELLEFORD: Portland, Ore., June 6—indefinite.
EMPIRE: Albany, N. Y.—indefinite.
EMPIRE THEATRE: Columbus, O.—indefinite.
EVANS, BRANDON (Harry Rennels, mgr.): Newport News, Va., May 23—indefinite.
FAWCETT, GEORGE: Minneapolis, Minn.—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FERRIS STOCK: Omaha, Neb.—indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.
FRAWLEY, DANIEL: Port Elizabeth, S. A., June 27-July 9.
GERMAN THEATRE: Portland, Me., June 20—indefinite.
GLASER, VAUGHAN: Cleveland, O., March 14—indefinite.
GRAND THEATRE: Kansas City, Kan.—indefinite.
HASWELL, PERCY: St. Paul, Minn., June 12-Sept. 3.
HUNTER AND BRADFORD'S: Worcester, Mass.—indefinite.
HUNTLEY (J. M. Huntley, mgr.): Atlantic City, N. J.—indefinite.
HYDE PARK THEATRE: Austin, Tex., May 23—indefinite.
HYPERION THEATRE: New Haven, Conn., May 23—indefinite.
IOLA (Robt. A. Mansfield, mgr.): Iola, Kan., May 23-July 2.
KEITH'S: Philadelphia, Pa.—indefinite.
KELLER (A. M. Keller, mgr.): Nevada, Mo., May 1-Aug. 15.
KENNEDY, JOHN J.: Duluth, Minn., May 23—indefinite.
KINGDON-COURTNEY (E. B. Russell, mgr.): Champaign, Ill., June 19-July 2.
LAGOON: Cincinnati, O., June 12—indefinite.
LAKEVIEW: Sheboygan, Wis., May 31—indefinite.
LAKEWOOD (Lewis McCord, mgr.): Skowhegan, Me., May 23-Sept. 3.
LYCEUM: Rochester, N. Y., May 30—indefinite.
MAJESTIC: Erie, Pa., June 6—indefinite.
MILWAUKEE GERMAN THEATRE: Milwaukee, Wis., June 15—indefinite.
MOROSCO, OLIVER: San Francisco, Cal., May 22—indefinite.
NATIONAL: Winnipeg, Can.—indefinite.
NATIONAL THEATRE: Rochester, N. Y.—indefinite.
NEW GRAND: Springfield, Mass., June 6—indefinite.
PAXTANG: Harrisburg, Pa.—indefinite.
PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PLAYERS: Chicago, Ill.—indefinite.
PROCTOR'S: Albany, N. Y., May 9—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
RYAN, DANIEL: Utica, N. Y.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Troy, N. Y., May 23—indefinite.
SPENCER (Jas. Spencer, mgr.): Wildwood, N. J., June 25-Sept. 10.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.
TUOHY COMEDY: Aurora, Ill., May 29—indefinite.
VALLAMONT: Williamsport, Pa., June 6—indefinite.
WALLACE: Knoxville, Tenn., May 2—indefinite.
WEST END (Geo. Blumenthal, mgr.): New York city—indefinite.
WILLIS: Winnipeg, Can., May 30—indefinite.

REPERTOIRE COMPANIES

AMERICAN (Oliver Martell, mgr.): Sioux City, Ia., June 5—indefinite.
AUSLET STOCK (Flagg and Auslet, mgrs.): Meridian, Miss., June 20-July 3.
BRECKENRIDGE STOCK: Hot Springs, Ark., June 19—indefinite.
CAMPBELL STOCK (Fred A. Hayward, mgr.): Canandaigua, N. Y., June 27-July 2.
CHASE-LISTER: Iowa City, Ia., June 13—indefinite.
CURRIER, WILLIAM (Wm. Currier, mgr.): Sherman, Can., June 27—indefinite.
CURTS DRAMATIC: Bassett, Neb., June 27-29.
DALE, MARIE (W. M. Martin, mgr.): Natchez, Miss., June 24-July 10.
DE LACOUR TWIN SISTERS: South Whitely, Ind., June 27-July 2.
DILGER-CORNELL: Fulton, N. Y., June 27-July 2, Oneonta 4-9.
DYFFRYN, ETHEL: Brantford, Can.—indefinite.
ECLIPSE: Collinsville, I. T., June 27, 28, Bartlesville 29, 30.
EMPIRE THEATRE: Columbus, O., May 30—indefinite.
FISKE-STOCK (Fiske and Stock, mgrs.): Sydney, C. B., July 1-23.
FRENCH, IRVING: Mason City, Ia., June 27-29, Fort Dodge 30-July 2.
GARDNER-VINCENT: Point Pleasant, N. J., May 31—indefinite.
GROSS-LYALL: New Albany, Ind., June 19-July 2.
HALL, DON C.: Redding, Cal., June 27-July 2.
HAMMOND, PAULINE: Barre, Vt., June 27—indefinite.
HAYNES, AL., COMEDY: Columbia, S. C., June 27-July 2.
HENDERSON: Logansport, Ind., June 27-July 2.
HOEFFLER SHOW (Jack Hoeffler, mgr.): Appleton, Wis., June 6—indefinite.
HOWARD STOCK: Bangor, Me., July 18-23.
HULBERT, LAURA: Kankakee, Ill., June 13—indefinite.
JOHNSON STOCK: Mansfield, O., June 20-July 2.
KARROLL, DOT (V. C. Welsh, mgr.): Providence, R. I., May 9-July 9.
KINGSLEY-RUSSELL (E. R. Russell, mgr.): Champaign, Ill., June 19-July 2.
MADISON SQUARE (Stater's): Dallas, Tex., June 6-July 2.
MARKS BROTHERS (R. W. Marks, mgr.): Christies Lake, Can., April 25—indefinite.
MARKS BROTHERS (Joe Marks, mgr.): Perth, Can.—indefinite.
MARKS STOCK (Tom Marks, mgr.): Owen Sound, Can., June 27-July 9.
MASON, LILLIAN: St. John, Kan., June 27-July 2.
MAYNARD DRAMATIC (Maynard Brothers, mgrs.): Benton Harbor, Mich., June 13-July 2.
MILLER-BRYAN (F. F. Miller, mgr.): Baton Rouge, La.—indefinite.
MURRAY AND MACKEY (John J. Murray, mgr.): Parkersburg, W. Va.—indefinite.
NATIONAL STOCK (Chas. R. Schod, mgr.): Burlington, Vt., June 27-July 3, Keesville, N. Y., 4-10, Saranac Lake 13-19.
OSBURN'S DRAMATIC: Chillicothe, O., June 26-July 9.
PAYTON SISTERS' (Frank Robertson, mgr.): Jackson, Miss., June 20-July 2.
POWELL-PORTELLO (Halton Powell, mgr.): Cando, N. D., June 28-30, Devil's Lake July 1-6, Lakota 7-9.
PYRE, WALTON, STOCK: Portage, Wis., June 29, Berlin 30, Manitowoc July 1, 2, Oconomowoc 6, Milwaukee 7-9, Kenosha 11, 12.
REDMOND, ED: Seattle, Wash.—indefinite.
ROBER, KATHERINE, STOCK: Bar Harbor, Me., June 27-July 2.
RODNEY: Sturgeon Bay, Wis., June 27-July 2.
ROYAL STOCK (Chas. W. Burrill, mgr.): Paducah, Ky., July 3.
SANFORD'S, WALTER, PLAYERS: Sydney, Australia, June 27-Dec. 10.
SHELLE AND YOUNG: St. John, N. B., June 27-30.
TAYLOR STOCK (Albert Taylor, mgr.): Shreveport, La., June 5-July 3.
THORNE DRAMATIC: Richwood, W. Va., June 27-July 2.
TROY, DONNA, STOCK (Jas. L. Glass, mgr.): Newark, O., June 26-July 9.
VAN DYKE AND EATON (F. Mack, mgr.): Davenport, Ia., July 4—indefinite.
VERNON STOCK (Benj. B. Vernon, mgr.): Asbury Park, N. J., June 6-July 30.
WINNINGER BROTHERS: Duluth, Minn., June 27-30.

OPERA AND EXTRAVAGANZA.

A GIRL FROM DIXIE: St. Louis, Mo.—indefinite.
A LITTLE OF EVERYTHING: New York city June 6—indefinite.
ABORN OPERA: Washington, D. C., May 9—indefinite.
AMERICAN COMIC: Newark, N. J.—indefinite.
BOOM'S OPERA (A. Mayer, mgr.): Meriden, Conn., June 27-July 2, South Hanson, Mass., 4-9, Athol 11-16.
CENTRAL OPERA (Levy Frankenstein, mgr.): Altoona, Pa., June 27-July 2.
CHESTER PARK OPERA: Cincinnati, O., June 20—indefinite.
DUNN, WELLS, HARLAN: New Orleans, La.—indefinite.
GARDEN THEATRE: Minneapolis, Minn., June 20-Aug. 27.
HOPPER, DE WOLF (Wm. A. Brady and Shubert Brothers, mgrs.): Manhattan Beach, N. Y., June 18-July 2.
HUMPTY DUMPTY: Frankfort, Ind., June 28, Crawfordsville 29, Brazil 30, Terre Haute July 1.
LYRIC OPERA (Harry Leaville, mgr.): Port Gibson, Miss., June 27-29, Greenwood 30-July 3, Meridian 11-23.
MANHATTAN OPERA (Herbert Salinger, mgr.): Elmira, N. Y., June 6—indefinite.
ORPHEUM OPERA (Percy G. Williams, mgr.): Brooklyn, N. Y.—indefinite.
PHELAN, E. V., OPERA: Portland, Me., June 18—indefinite.
PIFF, PAFF, POUF: New York city April 2—indefinite.
THE BOSTONIANS: Boston, Mass., May 30—indefinite.
THE ISLE OF SPICE: Boston, Mass., May 9—indefinite.
THE MAID AND THE MUMMY: Chicago, Ill.—indefinite.
THE PRINCE OF PILSEN: London, Eng., May 14—indefinite.
THE ROYAL CHIEF: Chicago, Ill.—indefinite.
THE SHOW GIRL: Cleveland, O., June 6—indefinite.
THE TENDERFOOT: Chicago, Ill.—indefinite.
THE WIZARD OF OZ: Chicago, Ill., June 13-July 9.
THE YANKEE CONSUL (Henry W. Savage's): New York city Feb. 22-July 2.
THORNE-BAKER OPERA: Mobile, Ala., May 30—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
WHALOM OPERA (Geo. V. C. Load, mgr.): Fitchburg, Mass., June 20-Sept. 3.
WILBUR OPERA (W. H. Fullwood, mgr.): Springfield, Mass., May 23—indefinite.
WOODLAND: Boston, Mass., April 25—indefinite.

MINSTRELS.

BOOM'S (Fields and Hansons, mgrs.): Putnam, Conn., June 27-July 2, Meriden 4-9, New Britain 11-16.
BRYANT AND SAVILLE'S: Pittsburgh, Pa., June 27-July 2.
FIELDS AND HANSONS: Putnam, Conn., June 27-July 2.
MARION AND PEARL'S: Midland Beach, N. Y., June 27-July 2.
VOGEL'S (Jno. W. Vogel, mgr.): St. Louis, Mo., May 22—indefinite.

VARIETY.

BOOM'S PANTOMIME (H. Carlton, mgr.): Milford, Mass., June 27-July 2, Middletown, Conn., 4-9, Meriden 11-16.
LONDON GAIETY GIRLS (Cliff W. Grant, mgr.): Montreal, Can., May 30-July 2.
MANHATTAN VAUDEVILLE (Boom's) New Britain, Conn., June 27-July 2, Athol, Mass., 4-9, South Hanson 11-16.
RIALTO (S. Bennett, mgr.): South Hanson, Mass., June 27-July 2, Putnam, Conn., 4-9, Middletown 11-16.
SOUTHERN VAUDEVILLE: Stokesdale, N. C., June 27-July 2.
TRIMBLE'S FROLIQUES: Gainesville, Tex., June 27, 28, Ft. Worth 29, 30, Sherman July 1, 2, Shreveport, La., 4-9, Marshall 11, 12, Monroe 13, 14, Camden, Ark., 15, 16.

CIRCUSES.

BARNUM AND BAILEY: Marion, O., June 28, Zanesville 29, Marietta 30, Parkersburg, W. Va., July 1, Wellston, O., 2.
BOSTOCK'S TRAINED ANIMALS: Coney Island, N. Y., May 14—indefinite.
BUFFALO BILL'S WILD WEST: Rotherham, Eng., June 28, Gainsborough 29, Great Grimsby 30, Hull July 1, 2.
CAMPBELL BROTHERS': Perry, Ia., June 28, Stuart 29, Atlantic 30, Neola July 1, Harlem 2.
CANADA, FRANKS: Grandin, Minn., June 29, Boxton 30.
DOWNIE'S: Voorheesville, N. Y., June 28, Ravena 29, Coxsackie 30, Catskill July 1.
FLOTO'S, OTTO: Laramie, Wyo., July 7.
FOREPAUGH AND SELLS': Ottawa, Can., June 29, Chatham July 9, Brantford 12, Burlington, Vt., Aug. 3.
GENTRY'S FAMOUS SHOWS UNITED: Dixon, Ill., June 22-July 4.
MACKEY'S: St. Louis, Mo.—indefinite.
MAIN'S, WALTER: Silver Springs, N. Y., June 28, Springville 29, Westfield 30, Girard, Pa., July 1, Ashtabula, O., 2, Elyria 4, Norwalk 5, Monroe, Mich., 7, Mt. Clemens 8, Port Huron 9.
MELBOURNE DOG AND PONY: Parker's Prairie, Minn., June 28, Millerville 29, Brandon 30, Hoffman July 1.
MUNDY SHOWS: Wausau, Wis., June 27-July 2.
NORRIS AND ROWE'S: Nelson, B. C., June 28, Rossland 29, Grand Forks 30, Colville, Wash., July 1, Davenport 2.
PAWNEE BILL'S WILD WEST: Bangor, Me., July 1, Belfast 4, Bath 8.
RINGLING BROTHERS: St. Paul, Minn., June 28, Winona July 1, Eau Claire, Wis., 2, Duluth, Minn., 4.
ROBINSON'S, JOHN: Bluffton, Ind., June 30, La Porte July 9.
SEIBEL BROTHERS: Antigo, Wis., June 28, Wausau 29, Marshfield 30.
SMITH'S: Mill Village, Pa., June 28.
WALLACE SHOWS: Bowling Green, O., July 4, Angola, Ind., 8.
WHEELER'S, AL. F.: Norfolk, N. Y., June 28, Madrid 29, Morley 30.

MISCELLANEOUS.

ADAMS', JAS. R., FIRE SHOW: Luna Park, Coney Island, May 14—indefinite.
BOOM'S COLORED (John Larkins, mgr.): Athol, Mass., June 27-July 2, Milford 4-9, Putnam, Conn., 11-16.
BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Atlantic City, N. J., June 1-July 31.
CANADIAN COLORED CONCERT: Chicago, Ill., June 28, 29, Detroit, Mich., 30, Hamilton, Can., July 1—indefinite.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Manhattan Beach, N. Y., July 2-10, Buffalo 11-23.
DUSS' ORCHESTRA: New York city May 22—indefinite.
HATCH CARNIVAL: Phillipsburg, Pa., June 27-July 2.
INNES AND HIS BAND: Lincoln, Neb., June 27-July 1, Cincinnati, O., 3-16, Dayton 17-24.
HEIMS, HARRY: Stanley, Wis., June 28, Cadott 29.
KILTIES' BAND (T. P. J. Power, mgr.): Harrisburg, Pa., June 27-July 2, New Brunswick, N. J., 3-10.
LAMBRIGGER ZOO: Dunkirk, N. Y., June 20-28.
MULDOON'S PICNIC (Boom's; Wm. Mason, mgr.): Milford, Mass., July 18-23.
PAIN'S BURNING OF ROME: Harrisburg, Pa., July 4-16, Baltimore, Md., 18-23, Pittsburgh, Pa., 25-Aug. 6.
PATTERSON AND BRAINERD'S CARNIVAL (A. H. Barclay, mgr.): Glenwood Springs, Col., June 26-July 2, Cripple Creek 4-9.
STREET FESTIVAL (Fontaine and Manley): Brantford, Can., July 4-9.
PRYOR'S, ARTHUR, BAND: Asbury Park, N. J., June 13-Sept. 23.

Special to the Profession! LAKESIDE HOTEL, CHICAGO

10 and 12 East Madison St., near Michigan Ave. Newly and handsomely furnished throughout. Most central and convenient location possible. Five minutes walk from all theatres. Rates, single or double, $4.50 to $8.00 per week. **RICHARD W. FORD, Proprietor.**

OPEN TIME.

INDIANA.—Columbus—Crump's Theatre, Sept. 1-10, 21-29, Oct. 1-25, 27-31, Nov. 1, 3-10, 12-17, 19, 22-30, Dec. 1-12, 14-21, 23-31.
Richmond—New Phillips' Theatre, in Sept., Oct., Nov., Dec.
IOWA.—Armstrong—Opera House, in Sept., Oct., Nov., Dec.
KANSAS.—Chanute—Williams' Opera House, in Sept., Oct., Nov., Dec.
MISSISSIPPI.—McComb—New Opera House, in Sept., Oct., Nov., Dec.
NEBRASKA.—Fairbury—Opera House, in Sept., Oct., Nov., Dec.
OHIO.—Kenton—Dickson's Grand, Sept. 1, 2, 5-7, 12-14, 19-23, 26-30, Oct. 3-7, 10-14, 17-19, 24-28, Nov. 2-4, 7, 8, 14-16.

ARENA.

AURORA, ILL.—Mundy's Carnival co. opened 13-18, under auspices Co. I Illinois National Guard. From appearance Mundy has greatly improved his shows since here four years ago.

FALL RIVER, MASS.—Forepaugh and Sells Brothers' Circus 10; two performances; large attendance; without question best perfomance, on whole, that has ever been given in this city.

NEWPORT, R. I.—Sautelle's Circus 3; good performances and business. Forepaugh-Sells Brothers' shows 9; two performances; large and well pleased audiences, despite wet condition of grounds.

PROVIDENCE, R. I.—Forepaugh and Sells Brothers' Circus 13; one of best entertainments ever seen here; business very large.

FORT WAYNE, IND.—Ringling Brothers' Circus 13; best street parade in years; two performances; packed tents.

OWENSBORO, KY.—Sells and Down's Circus 10; crowded tents; performance good.

BRIDGEPORT, CONN.—Forepaugh and Sells Brothers' Circus 16; two very large tentfuls of enthusiasts; no adverse criticism was heard.

BRADFORD, PA.—Buckskin Bill's Wild West 11; small patronage.

CHATHAM, CAN.—Ringling Brothers' Circus 11 delighted capacity tents and presented everything as advertised. Forepaugh and Sells Brothers are heavily billed July 9.

WATERLOO, IA.—Wallace Shows 10; show not up to standard, owing to recent wreck. The graft were very quiet this year. Waterloo Summer Festival 13-18.

EMPORIA, KAN.—Parker Carnival co. 6-11; good attractions and business.

CORRY, PA.—Minnelli Brothers' Dramatic co. (under canvas) opened 13-18 to packed tent with Girl I Love; co. excellent; big business.

DUBUQUE, IA.—Wallace's Circus 11 drew large crowds.

BLUFFTON, IND.—Gentry Brothers' Dog and Pony Show 8; crowded tents; pleased.

MUSKEGON, MICH.—Barnum and Bailey's 11; excellent show; fair business; obliged to locate outside city and omit parade, on account of Council refusing to allow heavy wagons on newly paved streets.

NELSONVILLE, O.—John H. Sparks' Circus 8; two performances at Central Ball Park to large and well pleased crowds.

GREENFIELD, MASS.—Pawnee Bill's Wild West 15; fair business.

LANCASTER, PA.—Bard Brothers' Circus pleased large crowds 13-16.

MOUNT CARMEL, PA.—Byron Spaun's Shows 13-16; packed tent every night; good shows.

HENDERSON, KY.—Sells and Downs' Circus 9; good performances; large and well pleased audiences.

NEWARK, N. Y.—Hargreave's Railroad Show 17; very good tents; performance good.

WINONA, MINN.—Wallace Shows June 14; crowded tent; fine performance.

HUNTINGTON, IND.—Gentry Brothers' Dog and Pony Show June 14 pleased two large audiences.

COLDWATER, MICH.—Barnum and Bailey's Circus June 18; crowded afternoon business and fairly good audience in evening; fine performance.

ROCKFORD, ILL.—Ringling Brothers' Circus June 16; excellent performance; capacity afternoon and evening; largest street parade ever seen here.

OSWEGO, N. Y.—Hargreave's Circus pleased two good houses June 21.

SHAWNEE, I. T.—A. G. Allen's Minstrels June 15; fair performance; big business.

NORWICH, CONN.—Forepaugh and Sells Brothers' Circus June 14; two performances; enormous audiences, who witnessed one of finest circus entertainments ever given in city.

WATERLOO, IA.—Gaskill's Carnival co. at Red Cedar Park June 13-18 closed to big business; carnival one of best ever here; good, clean shows.

OWOSSO, MICH.—Barnum and Bailey's Circus June 15; two large crowds. Charles Andrews was greeted by long list of old friends.

ROCHESTER, MINN.—Wallace's Circus June 15; light business.

ST. CLOUD, MINN.—Campbell Brothers' Circus June 17, though not as large as some, they gave fine, clean performance; good attendance.

PORTSMOUTH, N. H.—Signor Sautelle's Circus to fair sized audiences June 22; patrons satisfied.

PEORIA, ILL.—Gentry's Famous Shows United June 17, 18; fine performances; good attendance.

POUGHKEEPSIE, N. Y.—Forepaugh and Sells Brothers' Circus June 22; excellent performances to tents that were about half filled. Circus was late in arriving, owing to train load of horses getting stalled, and parade did not start until after one o'clock. This was no doubt cause of light attendance.

ERIE, PA.—Buckskin Bill's Wild West Show June 18; fair attendance; performance good; co. disbanded.

ADRIAN, MICH.—Barnum and Bailey's Circus June 17; crowded business in afternoon; very large business in evening.

MILWAUKEE, WIS.—Ringling Brothers' Circus June 20; two immense audiences; excellent show in every respect.

LYNN, MASS.—Signor Sautelle's Circus June 17 pleased two big audiences. Pawnee Bill's Wild West 21; performance satisfactory; good business.

WINSTED, CONN.—Forepaugh and Sells Brothers' Circus June 21; two performances; large business.

BOWLING GREEN, O.—George H. Pember's Empire Theatre co. (under canvas) June 13-18; good performance; good business.

NOTES.

Inez Loretta, of Des Moines, narrowly escaped injuries while making a balloon ascension at Prairie du Chien, Wis., 10. Just as the balloon was leaving the ground it took fire and Miss Loretta dropped from the rings, luckily escaping serious injuries. She made an ascension the same evening.

Volo, the man who leaps the gap, with Barnum and Bailey's Circus, fell at Alma, Mich., June 14 and was quite seriously injured.

Joe Fancher (Prodigious Parthos), the chasm vaulting cyclist with the Forepaugh-Sells Brothers, was presented with a solid gold watch set with three diamonds by the ringmaster from his Winsted, Conn., friends, he being a former resident of Winsted.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, PRESIDENT.

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

CHICAGO OFFICE:
(*Otis L. Colburn, Representative.*)
52 Grand Opera House Building.

FOREIGN BUREAU:
(*Stewart A. R. Conover, Representative.*)
Trafalgar House, Greene Street, Leicester Square, W. C.,
LONDON, ENGLAND.

HARRISON GREY FISKE,
EDITOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, $45; Half-Page, $80; One Page, $150.

Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion: $1.56 a line for three months. Four lines the smallest card taken.

Reading Notices (marked "" or "F"), 50 cents a line.*

Charges for inserting Portraits furnished on application.

"Preferred" positions and black electrotypes subject to extra charge.

Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 5.30 p. m.

SUBSCRIPTION.

One year, $4: six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.5) per annum, postage prepaid.

Telephone number, 631, 38th Street.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Norman's Tourists' Agency, 33 Haymarket, S. W.; Anglo American Exchange, 8 Northumberland Ave., W. C. In Paris at Brentano's, 17 Avenue de l'Opera. In Liverpool, at Lalarche, 63 Lime St. In Sidney, Australia, Swain & Co., Moore St. In Johannesburg, South Africa, at Ince, Risik St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - - JULY 2, 1904.

Largest Dramatic Circulation in the World.

MIRROR SUBSCRIPTIONS FOR THE SUMMER.

Members of the profession may subscribe for THE MIRROR from this office for July and August upon the following special terms: One month, 45 cents; two months, 85 cents, payable in advance. Addresses changed as often as desired.

TO CORRESPONDENTS.

As THE MIRROR will go to press earlier than usual on the next number, owing to the fact that Monday, July 4, will be a holiday, correspondents are required to send in their letters for that number at least twenty-four hours earlier than usual.

TO ADVERTISERS.

THE MIRROR to be published next week will go to press earlier than usual, as Monday, July 4, will be a legal holiday. Advertisments for the last page can be received up to 3 P. M. on Friday, July 1, and advertisements without guaranteed position will be taken up to noon of Saturday, July 2.

THE FRENCH DRAMA CRITICISED.

IN THE MIRROR of June 4 note was made of the strictures of M. AUGUSTE FILON, the French critic, upon the tendencies of English drama, which formerly he had admired for its vigor and its promise. As to that drama now, he claimed that it emphasized eccentricity and tomfoolery and ignored or sacrificed psychology, realism and truth.

No significant response to M. FILON'S criticism has been noted; but now comes a scathing arraignment of the French drama by a writer of the leading St. Petersburg paper, the *Novoye Vremya*, of which review an interesting synopsis was presented last week in *The Literary Digest*. This Russian survey, as the *Digest* remarks, should unhappily surprise the French, "especially as they are all of the firm opinion that, decadent and inane and trivial as the drama is everywhere else, in Paris it flourished and remains artistic, significant and vital."

The Russian writer, glancing at the theatrical situation the world over, concludes that Germany alone has reason for self-gratulation with reference to the drama. In that country he discovers strong, individual playwrights; and beyond this, in Germany "they understand and value IBSEN, the portraitist, realist and psychologist, who, if unduly occupied with social pathology, never fails to stir and impress an auditor." The Russian contends that love of the IBSEN drama means seriousness, strength, and an intelligent attitude toward the stage. While France pretends to admire IBSEN'S skill, she fights shy of him, preferring light and airy, superficial and sentimental treatment of more or less general ideas. SARDOU, according to the Russian, is a mechanic, not an artist—a dramatic carpenter, who has no inspiration and no message, "while the younger men, with less technique, are content to play with the fringe of the social themes they affect to treat." While the Russian sees that England has no drama worth mentioning, no drama that will survive, he admits that this is the truth largely also as to his own country.

As to the contemporary French drama, the Russian is more particular, and it may be added that he is convincing. He reviews the season's plays in Paris and adds:

> The French theatre, notwithstanding its glitter and the finish of its work on the interpretative side, is asleep in a literary sense. It furnishes no true type. In its reflection of contemporary life it is journalistic. The world-writers, like SHAKESPEARE, GOETHE, SCHILLER, CALDERON, are foreign to it. Antique tragedy is produced by it in new style, and, for example, Œdipus, as given by MOUNET-SULLY, suggests rather VICTOR HUGO than SOPHOCLES. RACINE and CORNEILLE are superannuated, and even schoolboys do not attend their plays. It is still pretended that HUGO is interesting, but the truth is that for the stage he is heavy and awkward. Only his brilliant verse saves him.
>
> We are reduced to the contemporary drama. It should be recognized as an important circumstance that nowhere are the artists and the playwrights so dependent on one another and so closely united as in Paris. Pretty children are begotten of this union. Without SARAH BERNHARDT, ROSTRAND would be half Princess, half Aiglon; without COQUELIN he would have scored no phenomenal success in Cyrano; without REJANE, SARDOU'S Pamela would have been a very ordinary piece. . . .
>
> Of late there has been a whole cycle of semi-*feuilleton* plays which touch upon live social problems, such as: Shall mothers nurse their infants? (*Les Remplaçantes*), decadence of the nobility, Russian nihilism, inherited disease, etc. These plays may be of some worth. but they are too ephemeral; the impress of the day is upon them. Universal, profound, truly human questions, capable of inducing deep thought upon the tangled relations of life and of arousing genuine emotion, the modern French theatre does not raise.

But while in this dissection the Russian shows the weaknesses of the French drama, he adds a tribute to the French method of interpreting and acting plays. In this he says the French are true masters, showing a delicacy, a refinement, a grace, and naturalness that no other country can parallel. He makes one very notable exception, however, in this compliment, and that exception is the Théâtre Français, "which is tradition ridden, antiquated and fossilized." His admission of excellence applies to the newer theatres and younger actors, and he particularizes the Antoine Theatre as an institution that "has recreated the art of acting and of staging plays." As to criticism, the Russian says he is unable to find it in France. "What passes for it is terribly shallow and unoriginal."

The Russian's tribute to the art of the French in acting is by no means isolated. In the *Nineteenth Century* RICHARD WHITEING has just written on the same subject, deploring the lack in the arts among the English of that enthusiasm which characterizes most French masters, and leads them, at sacrifices, to give their time to the instruction of beginners. Mr. WHITEING details a scene of a rehearsal in the Française, before the secession, to which he was a witness, on the occasion of a preparation of Ruy Blas, in which MOUNET-SULLY, SARAH BERNHARDT, GOT, PERRIN, the adminstrator of the company, and others took part, during which each gave from the best of personal intelligence and experience for the perfection of the whole. "And all that I saw that day," says Mr. WHITEING, "was less than a thirtieth part of the declamatory preparation for one piece. Yet we wonder by what magic, by what happy gift of nature, including the necessity of labor, the French have become the first actors in the world."

It is enough to contemplate the impossibility in present circumstances of assembling the more legitimately noted of English or American actors for one dramatic representation without speculating as to whether, if once assembled, they would give freely of their individual treasures of art and experience one to another, at rehearsal, for the common good in art. But however poor and unpromising the drama of most countries may be to-day, it is plain that, of all countries, France is still distinguished for the breadth and practicality of her artistic spirit in acting. With that spirit still alive and vigorous, a generation of poor plays will not seriously affect the theatre.

DEATH OF CLEMENT SCOTT.



Clement Scott, the most widely known English dramatic crtic of his generation, died in London on Saturday, June 25, after a long illness.

For more than thirty-five years Mr. Scott wrote of plays and players in the foremost British journals, and during that period there was scarcely a day in which he was not engaged in some more or less bitter controversy. He was an enthusiast, and it was his boast that he invariably "took sides" in all matters concerning the stage. He wrote with the courage of his convictions, making, by this habit, many enemies. But his writings were extremely popular with London playgoers, and he had greater influence than any other critic of his time. From the outset of his career he insisted upon devising and following his own methods of criticism. He introduced the practice of writing descriptive articles about plays instead of analytical studies of them, and he was the first critic in London to regularly publish his review on the morning after the production of a new play. At one time he gained the bitter enmity of nearly every English-speaking player by an ill-advised statement regarding the morality of the women of the stage. After several years of unpopularity among members of the dramatic profession he was forgiven for the slander, and on last Thursday a benefit performance was given for him at His Majesty's Theatre, in which nearly every player of consequence in London appeared.

Mr. Scott was born in Hoxton, London, on Oct. 6, 1841, and was the son of the rector of Christ Church there. He received his education at Marlborough College, and after he graduated, in 1860, he was appointed to a clerkship in the War Office. He remained in that position until 1879—when he was retired on a pension—but long before that time he began his journalistic career. His first work as a dramatic critic appeared in a long since dead publication called the *Victoria Press*. These articles were of no moment, however, being merely practice work. In 1863 Mr. Scott, by means of letters of high indorsement from his father's friends, secured the post of dramatic critic on the *Sunday Times*, in place of James Foard, who retired. His salary was £2 a week, and to earn it he was obliged to cover the entire theatrical field of London. He wrote independently and daringly, and presently won the animosity of the majority of prominent players on the English stage.

During a holiday Mr. Scott went to Rome—where, by the way, he embraced the Roman Catholic faith—and during his absence W. S. Gilbert occupied his post on the *Times*. Upon his return he was informed that his services were no longer needful to that newspaper. Thereupon he became, for a time, a free lance, contributing to he *Era* and other London weeklies, until at length he secured the position of critic on the *Weekly Dispatch*. Again he stirred up a commotion. Theatre managers threatened to take their advertisements from the paper, and to deny Mr. Scott admittance to their playhouses. He had gained by this time, however, sufficient prominence to withstand these animosities and the owners of the *Dispatch* retained him and supported him. He finally left the *Dispatch* to become the critic of the London *Figaro*, and from that paper he went to the *Observer*, where he remained for several years.

In 1871 Mr. Scott was invited to assist E. L. Blanchard in the dramatic department of the *Daily Telegraph*. He accepted the post, and continued in the employ of that paper until 1898. After he retired from the War Office, in 1879, he devoted all of his time to the *Telegraph*. He wrote not only dramatic criticisms, but many descriptive articles and reports of great sporting events. He also contributed special articles to *The Illustrated London News*, *Punch*, *Truth*, and other London publications.

The utterances that so highly incensed the members of the profession, and that almost caused Mr. Scott to lose entirely the fame that he had won, were published in December, 1897, in an English publication called *Great Thoughts*. In an interview, Mr. Scott said that it was nearly impossible for a woman on the stage to remain pure, adding that the freedom of the life, speech and gesture behind the curtains "renders it almost impossible for a woman to preserve that simplicity of manner, which is her greatest charm." The denunciation of Mr. Scott that followed the publication of this statement made it necessary for him to retire from the position on the *Telegraph* that he had so long held.

In 1899 Mr. Scott spent six months in New York, writing dramatic criticisms and descriptive articles for the *Herald*. Upon sailing for America, he made the following characteristic statement:

> I go to America because, to my sorrow, I find that for the moment independence in criticism here is a dead letter; because the actor has been allowed to bell the cat; because truth is still at the bottom of the well, but the chain of the bucket is broken; because I refuse to be a press agent in advance to any theatre or popular actor-manager and to sell my birthright of independence for the pottage of the preliminary puff; because I am not permitted to sign my name to what I write and to be responsible for it to all the world; because I have no inclination now and at my time of life to tilt at society at large and to rescue poor artists and their art from its unreal and satiated embraces; because I see as plainly as I can see anything that this glitter and glamour of society which is misleading stage dramatists, actors and actresses and is destroying their art, æsthetically and commercially, is a false jack-o'-lantern, miasmic-marsh light, which, to my sorrow, is undoing much that I have tried to do for years past as a labor of love: because journalism, which used to be the master, has become the slave of the stage, and because I desire to know America better.
>
> I go to America because I believe it loves independence and freedom of opinion in discussing all questions of art.
>
> I go to America because I do not believe that the stage of America is tied to the skirts and shoestrings of society. I go to study young, vigorous, healthy art. I go to encourage as far as I can, by long, varied experience, young American dramatists who are marching to the front.

Mr. Scott's efforts while here were not crowned with particular success. He returned to London, and for some time edited a weekly paper, called *The Free Lance*. Recently he became financially embarrassed—which occasioned the benefit performance of last week. The receipts at that performance amounted to about six thousand dollars.

Mr. Scott wrote several plays and a number of books. Among the plays which he was the author, or in the preparation of which he collaborated, are Diplomacy, Peril, The Vicarage, Off the Line, and The Cape Mail. He also wrote many prologues, epilogues and verses for especial occasions on the stage. His books include "Lays of a Londoner," "Round About the Islands," "Lays and Lyrics," "The Land of Flowers," "Blossom Land," "Thirty Years at the Play," "Among the Apple Orchards," "Pictures of the World," "Poppy Land," "From 'The Bells' to 'King Arthur,'" "Sisters by the Sea," "Madonna Mia," "The Wheel of Life," "The Drama of Yesterday and To-Day," and "Some Notable Hamlets." He edited the life and letters of S. L. Blanchard, and was part author of "The Fate of Fenella." "The Drama of Yesterday and To-Day" includes his stage reminiscences.

In London Mr. Scott was socially prominent. He was a member of the Athenaeum, the Union and the Garrick clubs, and he took an active part in promoting outdoor sports. He was twice married. His first wife was Isabel Busson Du Maurier, a sister of George Du Maurier. His second wife, who survives him, was Constance Margaret Brandon, daughter of a London solicitor.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded (if possible.)

CURIOUS, New York: Marie Stone was the original Maid Marian in Robin Hood.

J. F. F., Detroit, Mich.: 1. He is not well known enough to be easily kept track of. 2. Write him, care of THE MIRROR.

GUS, Long Branch: If you will read the rule governing this department (at its head) you will see that anonymous letters are not answered.

M. L. M., Atlantic City: For obvious reasons THE MIRROR cannot recommend any of the dramatic agencies in this column. See the advertising columns from week to week.

ANNABELLE LAWRENCE, Chicago: Their present addresses are not known to THE MIRROR, but letters to them will be advertised and forwarded if sent for.

S. A. MILLS: 1. Doubleday, Page and Company, Union Square, N. Y., are W. S. Gilbert's publishers. Write to or see them. 2. Any large music store can supply you with The Mikado music.

J. H. W., Mansfield, O.: The copyright period on most of Ibsen's earlier plays would have expired had they been copyrighted in this country, and Ghosts, Hedda Gabler, and others are included in this statement. Thus any one here may represent these plays. Ibsen's later works, it is believed, are protected here. Ibsen is an author, however, that might better be let alone than clumsily handled.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., June 16 to 23, 1904.

APPLE OF DISCORD. By M. Le Roy Arnold, Lillian Bird Garrow, and Ruth Eddy Leonard.
AT THE MERCY OF THE COURT. By Valeska Storbeck.
LA CABRERA. By Henri Cain.
LA CHATELAINE. By Alfred Capus.
THE CONVERT. By Fannie Gideon Main.
DEBONNAIRE. By William Farquhar Payson and James MacArthur.
DEVIL UP TO DATE. By Florence Gerald.
DOLLY OF THE PANTILES. By George Middleton and Leonidas Westervelt.
L'ESCAPADE. By Georges Berr.
THE KING'S RIVAL. By James Victor Wilson.
LAND OF LAG. By William Hammond Putnam.
LES MALIVILATRE. By Georges de Porto-Riche.
LA MONTANSIER. By Gaston De Caillavet. Robert De Flers and Jeoffrin.
NISOWASSA. By J. Kurtz and P. H. Phillipson
LE PAON. By F. De Croisset.
THE BURDEN OF REMORSE. By Henri Demene.
QUIXOTE THE SECOND. By Hickox and Wilcox.
VATER UNSER. By Ernst von Possart; music by H. Röhr.
WHOM GOD HATH JOINED. By Emma A. Chambliss and Dore Davidson.

Born.

HAND.—At East Cambridge, Mass., on June 13, to Mr. and Mrs. William J. Hand (Grace Euler), a son.

HOWARD.—A daughter to Mr. and Mrs. Charles Howard (Vera Ellis), on June 19.

Married.

HAMMERSTEIN—TOSTEVIN.—At New York city, on June 25, by Rev. Dr. Croff, Rose Hammerstein and Clifford Le Prevost Tostevin.

BAKER — AIKEN. — At the South Congregational Church, Boston, June 17, 1904, by the Rev. Edward Everett Hale, E. Day Baker and Viola Eugenia, daughter of Frank E. Aiken.

LENNON—SMITTEN.—In St. Luke's Church, Germantown, Philadelphia, June 9, 1904, by the Rev. Samuel Upjohn, D.D., Helen Holmes Smitten (Helen Holmes) and Percival Gregory Lennon.

Died.

BULLARD.—Frederick Field Bullard, in Boston, on June 24; aged 40 years.

CONNELLY.—Mrs. Celia Logan Connelly, in New York city, on June 18; aged 70 years.

GARLAND.—Anna Garland (Mrs. E. S. Gee), in Washington, D. C., on June 26.

McGINNIS.—John W. McGinnis (Victor the Great), at Corry, Pa., on June 24, of Bright's disease, aged 38 years.

MUDGE.—At New York city, on June 21, Mrs. R. C. Mudge (mother of Eva Mudge).

NELSON.—Kitty Nelson (Mrs. Thomas H. Nelson) in New York city, on June 23, aged 31 years.

NETTER.—Harry Netter, at Oklahoma City, O. T., on June 15, aged 35 years.

RICE.—Mrs. Frank M. Rice, in Reading, Pa., on June 22, of heart failure.

SCOTT.—Clement Scott, in London, Eng., on June 25, aged 63 years.

THE USHER



The following cable dispatch appeared in the *Sun* on Saturday:

BERLIN, June 24.—Mr. Castinau, director of a New York theatre, was robbed of $30,000 last Wednesday while on a train traveling from Bremen to Hamburg.

If there is a manager of a New York theatre named Castinau he has thus far escaped public notice. The name, however, may be the result of a German telegrapher's error; but the idea that a New York manager is carrying $30,000 around loose on his person, or that he could have escaped from his native city with that sum of money intact at this season of the year, is beyond belief. The amount is, no doubt, another mistake. The manager was probably robbed of $3.

Richard A. Purdy, who is prominently connected with the National Art Theatre movement, writes: "I read with a great deal of pleasure THE MIRROR'S editorial in answer to the Sun's editorial regarding 'The Tottering Drama.' It seems to me it covered the ground completely. The classic drama in this country never is presented in an adequate way, and does not, therefore, draw the same kind of patronage that the opera does, presented at its best.

"I should like to answer Mr. Appleton Morgan's two stupid letters regarding the National Art Theatre project, which he seems in no way to comprehend. I am the more amazed because of this gentleman's usual intelligent grasp of any subject he discusses. The National Art Theatre Society is not seeking to educate the public, and I would like to know from what publication of the Society Mr. Morgan gathers this misconception?

"On the contrary, it is assumed by the Society that the public is educated beyond what the present state of the drama gives it, and it is hoped that the drama can be presented on a plane with the public's appreciation of it."

Paul Potter is ungrateful to the French playwrights, to whose work he has liberally helped himself in the past, for he assails them bitterly in an interview with a correspondent of the *World*. It may be that the fact that the French playwrights are producing little of use or value to the American stage angers Mr. Potter because it foreshadows a lack of valuable material to borrow from.

"The managers are at feud with the authors," says Mr. Potter, "not because the authors ask too much for their wares, but because they have nothing to sell. Actually, the French theatre is as nearly moribund as that of Holland or of Spain. Americans may feel content that there is more originality, more novelty, more pathos and fun in the smallest work of their own dramatists than in all the productions of this grotesquely overvaunted stage."

If it is true—and I do not mean to controvert the statement—that our American plays possess the superior qualities that Mr. Potter points out, why is it that our most active commercial managers do not turn to the native playwright until after the play markets of Paris and London have been searched with a fine-tooth comb? Is it because the majority of these managers are unable to select wisely from unacted material, and therefore prefer any old thing in the way of a play that has been presented on the other side?

No doubt the problems which confront these managers in the immediate future, as indicated by the utterly barren programme they have arranged for next season, are due to the failure of the foreign play market. That they do not seek at home for suitable plays is probably because of their knowledge that they would make even a worse mull of the coming season if they ventured their barque upon the uncertain seas of original effort.

The same condition of affairs that exists in France is reported from England. A cable report of the situation there says that "The London theatres are having their worst season in a quarter of a century." Various explanations are offered, but the matter fines down to the driveling plane to which the drama has sunk.

"There is not at this moment in all London's vast array of theatres a single noteworthy new production," says this observer. "Even the musical comedies no longer attract, for the public is surfeited with them. Play after play has failed of late, and the losses of theatrical managers are becoming very serious. They are falling back on old successes owing to the dearth of novelties of merit, yet gaping rows of empty seats denote the indifference of the public."

What hope can the American commercial manager draw from this picture of the condition existing in one of his chief sources of supply?

The desperate state of affairs is shown in the ease with which even mediocre attractions are procuring bookings from the powers that be for next season. A list of the attractions that are going on the road will show an even greater preponderance of second-class material than was offered last season.

The managers of theatres throughout the United States who are dependent upon the usurpers for their bookings and their hopes of profit well may groan at the outlook. A selfish, money-grabbing clique which levies taxes upon them all and is unable to provide them with the right material—that has gradually strangled individual enterprise and producing activity—is the cause, undoubtedly, of a state of affairs which must eventually, from the present trend of things, result in wholesale disaster or a theatrical revolution.

ACTORS AT THE GAME.

Mrs. John T. Brush, wife of the president of the New York National League Baseball Club and formerly well known to the stage as Elsie Lombard, was in Boston last week as the guest of Ida Brooks Hunt. The New York team was playing the Boston team last week, and on Thursday Mrs. Brush, with Manager Arthur J. Clark, Ida Brooks Hunt, Ida Mille, Cheridah Simpson, Frank Doane, William Kittredge, Lieutenant Eagan, U. S. N.; Mr. and Mrs. J. Stearns Cushing, Mr. and Mrs. E. H. Crosby were guests of Mr. Brush at the game. At the Polo Grounds, in this city, actors and other stage people are among the numerous "rooters" in large numbers daily, most of the player folk apparently being willing to forego the alleged delights of far-away Summer resorts for the thrills that the "Giants" regularly furnish to lovers of baseball. Among the "rooters" Marshall P. Wilder is one of the most demonstrative. Unlike many others, he can rise in his seat with impunity and without exciting those behind him to the general cry of "Sit down!" when an exciting play brings the loyal to their feet. One of the sights of the grand stand, occasionally witnessed when Matthewson, the famous pitcher, has a day off and watches the game from that vantage point, is to see this young athletic, a giant in stature, with Adolf Zinc, the Liliputian actor, trotting by his side or in his wake. In a baseball sense—as lovers of the game—these two, physically so unlike, are as one.

SLOCUM BENEFITS.

More than $2000 was realized at the benefit given last Friday night at the Grand Opera House, for the survivors made destitute by the burning and sinking of the Gen. Slocum. Every seat in the house was taken, and many were sold at advanced prices. All the performers gave their services free, and a fine programme was the result.

The bill was headed by Edna Wallace Hopper, and included George M. Cohan, George Evans, Marshall P. Wilder, Louise Montague, Emma Carus, Fred Mace, Rice and Prevost, Pat Rooney, Charles T. Aldrich, and Rosario Guerrero. Several hundred dollars was realized from the sale of flowers, which took place in the foyer, and was in charge of Frankie Bailey, Erminie Earle, Lucille St. Clair, and Miss Middleton. Everybody connected with the entertainment volunteered, and there was no expense.

The benefit arranged by Madame Lobel for the sufferers of the *Slocum* tragedy was given last Saturday night in the Yiddish Theatre before fifteen hundred spectators and realized $500. The management, J. Edelstene and B. Thomashlosky, gave the house for this occasion, while the orchestra furnished the music free. The funds are to be sent to Jacob H. Schiff for distribution. The Lost Paradise, by Leon Kobrin, was the play. It was as great a success as the benefit.

NAMES OF THEATRES CHANGED.

The Sparrow Amusement Company, which controls the English theatres in Montreal, has made plans for next season, which will put an entirely new face on theatrical affairs in that city. Proctor's Theatre will be known as His Majesty's, and after extensive alterations will be the home of all the first-class attractions. The Academy of Music will close its long record as a high-class theatre with Richard Mansfield's engagement, on July 2, and next season will play popular priced attractions, musical comedies and farces for the most part, as melodrama has fallen out of favor in Montreal. The Français will reopen as the Imperial, and the attractions will be vaudeville, burlesque and extravaganza. The Royal, which has been J. B. Sparrow's bread-winner for many years, is announced as having finished its career. From a reliable source, however, THE MIRROR has learned that the Royal will be open next season. It is a very old building, and was formerly the leading theatre of Montreal. H. Quintus Brooks will be resident manager of His Majesty's, H. C. Edgerton will look after the Academy and Fred Leclaire will be in charge of the Imperial.

PAIN'S FIREWORKS.

A great throng was at Manhattan Beach last Thursday night to see the opening of Pain's fireworks. The chief feature was the blowing up of the U. S. warship Philadelphia, in the harbor of Tripoli, by Captain Decatur, of heroic memory, one hundred years ago, and the bombardment and capture of the town by Commodore Preble. It was splendidly realistic. The ocean for miles around was illuminated, and the cheers and applause could be heard afar. It is certainly the finest of all Pain's many gorgeous spectacles, and may be seen until the Autumn leaves turn red and fall, and the oyster once more comes into its own—or ours.

ACTORS' SOCIETY BUILDING FUND.

Subscriptions to the Building Fund of the Actors' Society, from June 4 to June 25—which bring the total up to $2476.05—are as follows:

Andrews, Frank, $1; Andrews, Albert G., $10.
Balsar, Charles, $1; Bergere, Valerie, $10; Buckley, Annie, $4.
Cunningham, A. G., $5.
De Belleville, Frederic, $5.
Ferger, Charles, by Al. G. Bruce, $1.
Greenleaf, Mace, $1.
Hilliard, Harry S., $2; Harris, Dennie, $1.
Lewis, Ada, $5.
Mower, Fred, $3; Morrell, Louis, $1; Morrisse, Lola, $1; Mortimer, Charles, $2.
Schaefer, Anna Marie, $2; Contribution, 62 cents.
Wintner, Helene, $1.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The June reception of the New York Chapter was held at St. Chrysostom's Parish House last Thursday at 8 P. M.

The programme was under the direction of Madame Cottrelly, and was opened by Albert Busby, who sang an aria from Don Sebastian. Doris Goodwin followed with an aria from the Queen of Sheba, and also, as an encore, Grieg's "Love Song."

Mabel Stillman aroused enthusiasm by whistling "Variations," by Proch. She also responded to an encore.

Charles T. Catlin, president of the New York Chapter, then gave a very interesting address, which was followed by a solo by Gertrude Arnold, who sang Siebl's "Flower Song" from Faust, and the "Star of My Life."

The Rev. Thomas R. Slicer, former president of the Chapter, then gave a short address, which was much enjoyed.

Mr. Searle closed the programme with the Prologue from Pagliacci, accompanied by Charles Odell. Refreshments were then served under the directions of Rosa Rand, and the evening closed with dancing. It is hoped that the future receptions will be as enjoyable as the one just passed.

The Rev. Walter E. Bentley before sailing for England received an invitation from President William R. Harper, of the University of Chicago, to become one of the University preachers next season. The course will extend three weeks, with Sunday sermons and weekday addresses.

The Young Players' Reading Circle, under the auspices of the Children Committee of the Roston Chapter, held its closing meeting for the season on Tuesday. An interesting programme of selections bearing on the Hindu drama was augmented by a reading from "The Light of Asia."

The afternoon was brought to a close with light refreshments, and excellent music was contributed by a young violinist of the Circle.

The hostess at the tea served at the headquarters last Thursday was Mrs. J. Alexander Brown, and among those present were Bertha Livingston, Edyth Totten, Rev. F. J. Clay Moran, Lourene Santley, Mrs. John W. Sherman, Rena May, Maud Madison, and many others.

The Board of Directors of the New York Chapter will meet at the headquarters on Wednesday, June 29, at 4 P. M., and the National Council on Friday, July 1, 4 P. M. All officers are earnestly requested to be present.

BURIAL OF JOHN T. SULLIVAN.

The funeral services over the body of John T. Sullivan, who died on June 19 at the Bartholdi Hotel, in this city, were held at the home of his mother and in St. Peter's Episcopal Church in Detroit on last Tuesday, June 21. The interment was made in Woodmere Cemetery, Detroit, under the direction of the local lodge of Elks, of which Mr. Sullivan was a charter member. The floral offerings were many. The pallbearers were George L. Henrion, Ralph Phelps, John B. Whelan, Charles A. Moore, Henry A. Pickert, and William L. Leach.

Mr. Sullivan is survived by his mother, Mrs. John T. Sullivan, Sr., of Detroit; his sisters, Mrs. E. E. Stinson, of Detroit, and Mrs. James M. Morton, of Calumet, Mich., and his brother, the Rev. E. T. Sullivan, rector of Trinity Episcopal Church, Boston.

BOOKS AND MAGAZINES.

John Edward Hazzard—more familiarly known as Jack Hazzard—who is at present playing in The Yankee Consul at the Broadway Theatre, has come forth recently as an author, and his first book, entitled "Poetry and Rot," has been published in ultra-artistic fashion by the Cooke Press, of New York City. The volume contains a dozen dialect poems of a homely, sympathetic sort, and some of them—notably "Jest Plain Dog"—strike a true note of pathos and humor. All of the rhymes are suitable for recitation.

"Driftwood of the Stage," by Judge Horton, has recently been issued from the press of Winn and Hammon, Detroit, Mich. It is a volume that should be cordially welcomed by players and collectors of stage literature, since it is at once interesting and for the most part accurate. Judge Horton has chosen to write upon a wide variety of topics relative to the history of the theatre, the vaudeville stage and the circus in America. He brings to light many anecdotes that have not before appeared in print, and he sets them forth in a simple, straightforward manner. The volume is supplied with a complete index, which makes it valuable and convenient as a book of reference.

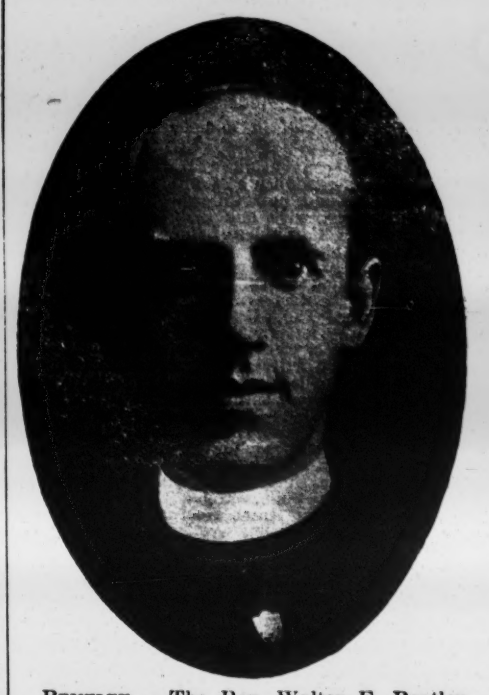
The Book Lover (Book Lover Press, N. Y.) for June will be the last one issued, as it has been sold to the Library Publishing Company, Philadelphia, to be merged in *The Booklovers' Magazine*, of Philadelphia, beginning in July. Its last number is the finest it ever published. It contains articles and verses by Clara Morris, Julian Hawthorne, Eugene Field, and full page portraits of George Ade, George W. Cable, James Whitcomb Riley; small portraits of Carlotta Patti, Clara Morris as Alixe, Adelina Patti, Bill Nye, Adelaide Neilson, Sam Bernhardt, and full page ones of James K. Hackett, Otis Skinner, Ida Conquest, Macyln Arbuckle, Wilton Lackaye, and Florence Breed.

Everybody's Magazine for July opens with about (to the American public) the most absorbingly interesting article ever contributed to a magazine in this country. It is entitled, "Frenzied Finance: The Story of Amalgamated," and is written in a clear, fine, fearless fashion by the Boston millionaire, Thomas W. Lawson; and this is the first installment, or introduction, the other parts to run from month to month, if the first couple do not cause a revolution, and induce many famous and ultra-respectable rich men to leave this country for parts unknown. In tremendous interest to all classes but the very lowest in the United States, this series of articles promises to be the most sensational on a financial subject ever published.

The Booklovers' Magazine (Phila.) for July is full of interesting articles, stories, poems and illustrations, a quaint bit of verse, called "Vanderdecken," being the most interesting thing in the number. It is in the style of Coleridge's "Ancient Mariner." There is also a story of the stage, entitled "The Man Who Held the Curtain," and illustrations of the armory of Covent Garden Theatre and the switchboard of the Covent Garden stage. It contains, too, many illustrations in color. A. G. Learned's cover of the young man and woman is simply a copy of Otto Cushing's suggestive couple in every New York Sunday *Herald*. It is better to be a fair original than even a clever copyist.

Major John B. Ketchum, Secretary and Treasurer of the United States Soldiers' and Christian Aid Association, has issued a pamphlet entitled "War Not of Christ," published by the Soldiers' Christian Aid Association, the gist of which is "Blessed are the peacemakers, for they shall be called the children of God." Major Ketchum is the father of Edytha Ketchum, leading woman of the Huntley-Moore Stock company, at Atlantic City, N. J.

PERSONAL



BENTLEY.—The Rev. Walter E. Bentley, the indefatigable general secretary and organizer of the Actors' Church Alliance, sailed last week for a Summer holiday in Scotland.

THOMAS.—It is said that Augustus Thomas has decided to make his permanent home in England, after his return here shortly to settle his affairs.

ROSTAND.—Madame Edmond Rostand, wife of the poet, is about to publish a volume of poems in Paris—in French. It is to be hoped that to a masterworkman the English translation will be intrusted.

SAVAGE.—Henry W. Savage is in Boston, getting his yacht ready for a Summer cruise along the New England coast.

LANGTRY.—At Christie's Auction Rooms, London, on June 20, Mrs. Langtry's jewels were sold. They realized £5,000.

CLOSSER.—Louise Closser, whose Prossy in Candida was one of the genuine hits of the season, is visiting her mother in Laporte, Ind. Miss Closser's husband, Walter Hale, who is in Spain sketching for American magazines, will return in July, after which Mr. and Mrs. Hale will go to Nantucket Island for the rest of the season.

SMITH.—Winchell Smith, manager of Candida, is in town, attending for Arnold Daly to the booking for next season of Shaw's new play, You Never Can Tell. As soon as his affairs are settled, Mr. and Mrs. Smith will cruise along the Sound for a few weeks, with Mr. Smith's brother, in his yacht, *The Saunterer*.

LOMBARD.—Mr. and Mrs. Louis Lombard are inviting their friends among professionals to celebrate the Fourth of July at their home in the Castle of Crevano, Lugano, Switzerland. They have a wonderful theatre in the château.

DALY.—Arnold Daly is in London, where he has gone to consult George Bernard Shaw about the production of You Can Never Tell, which he will produce next season. Mr. Daly will visit Paris and Italy before he returns.

REHAN.—Ada Rehan is to star in Shakespearean and Sheridan plays for five years under the management of the Shubert Brothers.

LE MOYNE.—Mrs. W. J. Le Moyne has been engaged for The Two Orphans company for next season.

BERNHARDT.—Sarah Bernhardt appeared at His Majesty's Theatre, London, last Monday night, June 20, in Sardou's La Sorcière, before a large audience. King Edward and Queen Alexandra were present, and at the end of the fourth act King Edward sent for Sarah, congratulated her on her return to London and spoke in the highest terms of the play.

KUBELIK.—Herr Kubelik, the violinist, became the father of twin daughters on Sunday, June 19, his wife, the Countes Czaky, at his castle at Kolin, Bohemia, having given birth to them. Herr Kubelik and the Countess were married last August.

WHIFFEN.—Henry W. Savage has engaged for a period of five years as leading comedian young Tom Whiffen, son of the late comedian of the same name and of Mrs. Whiffen, the well-known actress. Mr. Whiffen will open in August as Ki-Ram, the Sultan, in The Sultan of Sulu.

METCALFE-TYREE.—James Stetson Metcalfe, dramatic critic of *Life* for many years, and Elizabeth Tyree, are to be married on July 14.

PERDICARIS.—Mr. Perdicaris, of whom THE MIRROR wrote two weeks ago as a former theatrical manager, was released by the Morocco bandits last Friday, and will return to New York.

MILLWARD.—Jessie Millward is so well pleased with the sketch, A Queen's Messenger, which she is now playing in vaudeville, that she has commissioned the author, Hartley Manners, to elaborate it into a four act play, which she will produce later on.

NORDICA.—Madame Nordica is visiting her friends, Dr. and Mrs. William T. Bull, at Newport, for a few weeks. Dr. and Mrs. Bull gave a dinner in Madame Nordica's honor last Friday night, at Dudley Place, their Summer home.

RUSSELL.—Lillian Russell moved from Far Rockaway to Bay Ridge last Friday. She has lived for many Summers at Far Rockaway, but grew tired of it. She has a fine view of the bay from her house on the Shore Road, at Ninty-fourth Street.

TELEGRAPHIC NEWS

CHICAGO.

The Maid and the Mummy to be Made a Success—Summer Snap Shots.

(Special to The Mirror.)

CHICAGO, June 27.

Republican convention week, as expected, increased the attendance at the downtown theatres a good deal, and now Chicago faces real Summer conditions, with one more new production in store, The Forbidden Land, at the Illinois, next Sunday night.

The heavy burden imposed by the new theatre law, which must be fully complied with by the first of next September, is causing a good deal of grumbling. The Mayor insists on enforcing the law to the letter. There is unusual curiosity in theatre circles as to how this course of city government will affect the Great Northern. Other theatres of less prominence have hard problems to meet, whose solution before Sept. 1 will cost a lot of money. The bills this week:

Grand Opera House, Wizard of Oz, sixth week; Illinois, The Tenderfoot, fourth and closing week; Powers', Vivian's Papas, with Blanche Ring, fourth week; Garrick, The Maid and the Mummy, fifth week; La Salle, Royal Chef, thirteenth and closing week; Great Northern, York State Folks, sixth and closing week; People's musical stock, in Girofle-Girofla; Howard's, stock, in Mixed Pickles.

Press Representative Percy Hammond, of the Grand Opera House, let announcements appear in the local papers last week that the Hamlin-Mitchell-Fields production of McCutcheon's Bird Centre cartoons, drawn for the Chicago *Tribune*, would take place at the Grand Opera House here next August. The time reserved for The Babes in Toyland, opening next season at the Hamlin house, would be used, it was said, for the dramatized cartoons. This sudden change in plans was declared to have been made possible by the expeditious work of Glen McDonough on the book. Mr. Hammond is still confident that the cartoons will displace the toys.

George Ade was up before a justice of the peace last week for alleged violation of the automobile speed limit law, and several yards of readable accounts of the case appeared in the papers. The witnesses for the prosecution were two policemen, who swore the automobile was blue. Mr. Ade said his automobile was red, and this with the statement that he was never up at 5 A. M. won the case for him.

THE MIRROR is informed that the owners of The Maid and the Mummy, at the Garrick, have invested $30,000 in the attraction to date, and are prepared to invest $30,000 more if necessary. This supply of money and determination, it is asserted, is bound to make the production a successful popular entertainment before it leaves this city for its tour. May Boley and Margaret Mackinney certainly are a step in the right direction, furnishing good looks, pleasing voices and graceful manners—where they were much needed.

Manager Sol Litt, of McVicker's, says the steel stage and other alterations to meet the requirements of the new law by Sept. 1 will cost $60,000. The Webers are putting thousands into the Columbus, and a great deal of money is being spent on the Academy, Haymarket and other theatres. It is again reported that the La Salle will be lowered, so that the first floor will be on a level with the street.

Manager W. W. Tillotson is greatly pleased with The Forbidden Land, so far as it has been developed in rehearsal. He is sure the music will be thoroughly enjoyed by the public. There will be about a dozen more people in the cast than in The Tenderfoot, and the principals will include Alma Youlin, Joe Herbert, W. H. Clarke, Joseph Phillips, William Cameron, W. H. Rock, Ethel Johnson, and Mamie Ryan, who will make her musical debut in The Forbidden Land.

Allene Crater has made The Lady Lunatic in the Wizard of Oz exceedingly popular here with both sexes, and her success has been well earned with cleverness, thorough performances, and delightfully clear delivery of lines.

Ben Lodge made a distinct hit over at the People's last week with his Gaspard, in The Chimes of Normandy. The applause was unusually enthusiastic, and he was even called on for a speech. His miser was good as a whole, and in details, to which he evidently had given careful attention. Francis Leib, the new member of the company, was very acceptable, and sang and acted well as the Marquis. Blanche Paquette revealed more vocal excellence as Germaine than her other performances gave promise of, and she received much applause, while Olive Vail, as Serpolette, Fritz Huttman as Jean, and Joe Durand as the Bailli, pleased, as usual. Elmer Elsworth was good as the Notary.

William Kilroy, of Kilroy and Britton's Aristocratic Tramp, has re-engaged Harry Cummings, Harry Mates, Bessye Maher and Will Nash for the company. I. A. Bronson, with Walters last season, will be in advance.

Walter Jones has under consideration a musical comedy, entitled An American Prince, by a Chicago newspaper man.

Max and David Weber will manage the Columbus next season, using Stair and Havlin's attractions, and expect to open the house Aug. 14, though as yet no booking has been definitely made. The future of the Great Northern after Sept. 1 may affect the bookings of the Columbus.

The entire Tenderfoot company and Rupert, the donkey, gathered in front of the Illinois one day last week and were photographed. All except Rupert then went for a ride in automobiles. The fair women of the company attracted a big crowd that blocked the boulevard for a time.

Efforts of the theatre owners to have some of the unreasonable details of the new Theatre law changed are met with epithets of "greedy managers" from the press. The managers' association has asked for a number of modifications, and the Mayor has said "no." However, the automatic sprinkler requirement may be dropped. The managers want thirteen seats in a row, instead of ten; seats eighteen inches wide, instead of twenty; backs of seats thirty inches apart, instead of thirty-two; a rise in seat banks of twenty-four inches, instead of a limit of eighteen; no cross aisles, and so on through eighteen items.

Beside Montgomery and Stone and Anna Laughlin, the members of The Wizard of Oz company who have been with it two years include Stephen Maley, Arthur Hill, Charles Mitchell, Joseph Schrode, Messrs. Morey, Field, Christine and Cleveland, and Misses Young, Selten, Gilroy and Poole.

Manager Bird, of the Garrick, says Wang, with De Wolf Hopper and the entire New York cast, will follow The Maid and the Mummy and open the new season. It is expected that the New York hit will be repeated here, and the wise determination to give Chicago the full excellence of the production will go a long way toward realizing that expectation.

Fred Wildman has signed Clyde Hess, Will J. Maddern, Charles S. Coon, J. M. Byrnes, Blanche Hazleton, Emily Hess and Agnes Evans, with Silver's Sheboygan Stock; Louise Mitchell, Mae Dudley, Vera Tracy, Beth Summerville, George Gordon, Walter Harmon and Jack Spaulding, with Earl and Martell's Sioux City Stock; William E. Betts, Charles Leekins, Fred Walton, James Newton Drew, Dan Reed, William Lewis, Marie Nelson, Camille Darcy, Jessie Stevens and Carrie Le Moyne, with Klimpt attractions; John Marron, James Marron, David Clifford, Homer Tilton, J. M. Sandusky, with Jule Walter's Side Tracked; W. J. Baxter, Robert O'Connor, Kate Evan, with William Owens; E. F. Roseman, Best Bucknam, E. B. Winstanley, Jeanette Carew, Zoe Fansworth and Mayme Hoff, with J. F. Veronée's Girl of the Streets; Harry Knapp, Edith Walters, C. J. Livingstone, with What Women Will Do, and Louise Carter with Savoy Stock, Atlantic City.

Harry Jackson leaves York State Folks at the end of the present engagement at the Great Northern, and will look after his new production next season, What Women Will Do, with Holden Brothers.

Gus Cohan and Kate Watson will continue next season with The Hoosier Girl, opening early in August.

Sam Burton and Francis Young have been signed by Fred Wildman for York State Folks.

Colonel Jack Flaherty, business manager of the Majestic New York, was in town last week, renewing acquaintances.

Warren Lake has begun the advance work for the Buster Brown engagement at the Great Northern, beginning July 24.

The number of attractions now organizing in Chicago for next season shows a shrinkage of over forty per cent., compared with last Summer.

Ed Rowland, Matt Smith, Harry Fraley, William Kilroy, Robert Campbell, Mamie Keene and Mae Britton formed a party that went to Eagle Lake, Wis., an ideal fishing resort on the Chicago, Milwaukee and St. Paul road, last week, and played a successful engagement with black bass. Ed. Rowland, as usual, became associated with a winner—a five-pound bass, that opened the eyes of the natives.

The owner of the People's Institute, which includes the People's Theatre, where May Hosmer and company played two successful seasons, took the management of the property last week, on a claim for rent, succeeding Mrs. Millie Willard Nelson. E. J. McGuire, who has been treasurer, was appointed manager, and it was announced that the musical stock season would be continued indefinitely.

The success of the Sammy song, aimed at box occupants, has produced a crop of imitations. Similar songs were sung last week at both the vaudeville houses, and Blanche Ring got in line at Powers' with Claudie, by Schwartz. Another outbreak was that of the radium ballet at Cleveland's, where the audience was a little nervous in the absolute darkness; then, Wednesday, at the Garrick, where the ballet girls showed timidity, not being accustomed to throwing themselves about on a stage they could not see.

Walter De Witt has been reappointed treasurer of the Columbus by the Webers for next season.

OTIS L. COLBURN.

BOSTON.

Hot Weather Decreases Attendance at the Theatres—Benton's Gossip.

(Special to The Mirror.)

BOSTON, June 27.

A terrific hot wave struck the city last week and attendance suffered everywhere. Summer business is not what it has been in previous years, and managers will soon begin to realize that there is a long, long interval between now and Labor Day.

This is the last week of The Bostonians, and then the organization will go to Atlantic City, while the Colonial remains dark until September. A wise step was taken in reviving Robin Hood for the farewell, as it is evident that there is more interest in this work than in the other pieces in the repertoire of the company. Henry Clay Barnabee, who has had three weeks of vacation, returns to play the sheriff, and this is advertised as his Boston farewell as well as that of William H. MacDonald as Little John. With the exception of these two the chief interest centres in Maid Marian, in which character Agnes Cain Brown and Blanche Morrison will alternate.

The tenth week of the run of Woodland at the Tremont shows a continuation of popular interest in this forest comic opera, so admirably presented by Cheridah Simpson, Ida Brooks Hunt and the others. An important change in the cast will be made after this week, for Harry Bulger has been engaged to play the Blue Jay, in which part Alexander Clarke has appeared ever since the opening of the season.

The Isle of Spice still continues at the Globe and has rounded out its second month, thus making the longest run thus far recorded in the history of this house. A special feature is being made just at present of the radium ballet, which is being boomed more extensively than anything else in the production. George Fiske, formerly with The Bostonians, has joined the company to play Lieutenant Katcall.

An unusually interesting play was put on at the Castle Square to-day in The Masqueraders, which has not been seen here since its presentation at the Hollis by the Empire company. This is the last week of the stay of John Sainpolis, who has been a special favorite during his two years here and who will be greatly missed. He gave an admirable impersonation of Sir Bryce Skene, Faversham's old character. Lillian Kemble was specially engaged for Dulcie Larondie, Viola Allen's former character.

The Orphan and the Heiress, another new melodrama, has an elaborate presentation at the Bowdoin Square this week, but the run will be interrupted 1 for two performances of Oliver Twist, which will be given as the annual testimonial to Jay Hunt, whose efficient direction is so largely responsible for the great success of this company. The beneficiary will appear as Bill Sykes, which is one of his best characters, and his versatile daughter, Charlotte, will be the Nancy.

So many important changes will be made in the stock company at the Castle Square that it will be practically a new organization that will appear there next week in Men and Women. As I have already said, Florence Rockwell will be the leading lady, while three former favorites at this house will return, William Humphrey, Leonora Bradley, and J. L. Seeley. Two other important engagements will be those of Alison Skipworth and George F. Farren, both of whom are well known in Boston. Miss Rockwell and Mr. Humphrey will play engagements as "guest artists" for eight weeks.

Gertrude Zimmer, one of the prima donnas with The Bostonians, is taking a short vacation preparatory to the opening of the Summer season at Atlantic City.

An especially interesting performance of Pinafore was given in the open air on June 25 at the fair in aid of the Free Home for Consumptives. A stage was erected in one corner of the grounds, and the best tribute to the excellence of the production was the manner in which the great crowd stood in the hot sun throughout the whole opera. James Gilbert directed the performance and played his old character, Dick Deadeye, Blanche West was an admirable Josephine, and Florence Gilbert proved the best Little Buttercup that Boston has seen in a long time. Rain prevented the evening performance, so that the festival was repeated to-night.

Mrs. John B. Schoeffel (Agnes Booth) is going to Europe for the Summer. She will sail from this port on the *Republic* on July 7.

The open air Shakespearean performances for charity as given by Ben Greet's Players were so successful that the company stayed two days longer to give As You Like It and Midsummer Night's Dream. The only time that rain interfered was at the rehearsal of Much Ado About Nothing. The surroundings were ideal, and everybody was delighted. There is reported great interest in the New England circuit performances in Fitchburg, Worcester, New Bedford, and Newport.

The Filipino commissioners had two theatre parties here last week, as they went to Keith's and then to the Tremont to see Woodland. At that play Mason Peters took the guests behind the scenes to talk Spanish with Ida Brooks Hunt and to meet Cheridah Simpson and the others. Judge Emmons also ran.

W. J. Hasson, who has been at the Castle Square for five seasons, will go with Pilgrim's Progress next year.

Quite a party of Boston women made the trolley trip to Providence, R. I., last week, specially to attend the matinee there and see Lillian Lawrence again. They sent her a large floral design, and after the matinee they went behind the scenes to meet her.

Those who laugh about the age of chorus girls and ballet dancers should have been in town last week when one of the girls in Woodland was graduated from the Wells Grammar School. Her name was Eva Francis, and when the engagement started she kept along with her studies so as to get her diploma. Some of the company saw the graduation, and her classmates went to the matinee the next day.

There was an interesting novelty in the graduation exercises of the South Boston High School last week, showing the influence of the Ben Greet Players in this city. Scenes from Everyman were given and given remarkably well, too.

James A. Devine is visiting his relatives in Roxbury. He has signed to play a German comedy part with Lights of Home under the direction of Harry Doel Parker next season.

There was absolutely nothing doing in the enthusiasm line after the Harvard-Yale baseball game last week, and an almost Sabbath stillness pervaded the theatres that night, to the great disappointment of the managers.

Henry W. Savage plans to give his production of Parsifal here before it is seen in New York, and the present plan is for Oct. 17 at the Tremont. The scenery is all completed.

Charles Malles, who has closed his season with The Virginian, has returned to his home in Everett for the Summer.

There was a game of baseball last week between Woodland and the Boston telegraphers and the actors were the winners by the somewhat unusual score of 25 to 22. It is every evident that there were no professionals on either side.

A romantic case came out in the immigration office last week, when Maria Descellea was detained as a stowaway. She was an opera singer, but could not come to this country on account of trouble with her eyes. By smuggling herself on board as a stowaway she came in safety, but after her arrival she was robbed of clothing and jewelry by false friends.

All the North End turned out for the reception in honor of Elvira Leueroni, which was held in St. John's Hall last week. It was one of the most picturesque affairs that Little Italy has had in a long time. She expects to return to Italy in the Fall and sing Carmen.

JAY BENTON.

ST. LOUIS.

A Girl from Dixie and Quincy Adams Sawyer—Swedish Day and Bands at the Fair.

(Special to The Mirror.)

ST. LOUIS, June 27.

Day after day signs are more abundant that the World's Fair is catching the masses. The feeling that St. Louis people would have to support the fair alone is giving way to the conviction that the general public of the country has its eyes on the big show and only awaits the vacation months, July, August and September, to start veritable pilgrimages hitherward. The fair is beginning, too, to prove the biggest thing that ever happened and the belief is general that not again in a century will any community attempt to equal it. Not only in point of size, but as a stupendous array of human energy it will for a hundred years hold the record. Even in a day of vast expenditures it stands for an outlay of fifty millions of dollars. When, as things are going, will the world again be ready for a dissipation of fifty million dollars for World's Fair purposes?

A Girl from Dixie, with a fine enthusiasm of the region whence she hails, continues her nightly sprightliness at the Century. He rstay is now marked "indefinite," and at that many will be loathe to have her leave. Dave Don still poses in the lime-light of critical approval. His Germanisms receive the indorsement of the press as being the proper diverting caper when the thermometer does its athletic stunt toward the 100 mark, and should Don keep up this clip it will engender the neat inquiry why straight-talking comedians cannot score with equal favor. Miss Lyons and Miss Bronte must not be dispatched with mere mention as capable members of the Century entourage. They are in the favorite class, and to hear from them in future will always be pleasurable.

The Hayes-Hall-Heindel show at the Delmar, Louisiana, is an exemplification of the application of brains to Summer spectacle. In any hands save those of its originators, the Delmar Louisiana would have run to seed in two weeks. But Uncle Hiram Wenzilaus Hayes has not held down the dramatically editorial tripod unawares. He is a student of taste, is Hiram, and a counter of the theatrical pulse. His own is seldom weak but beats an even seventy to the minute. And when he found before anybody else thought thereof that the lyrics of the Delmar Louisiana were susceptible of frequent change, and the business might likewise undergo an occasional alteration, he forthwith set to work to alter and to change, so that now it may be truly said of him that "age cannot wither nor custom stale his infinite variety." Many new songs have been woven into the work; much new scenery is on the printing frame; the sequence of the interludes is undergoing readjustment from week to week; and the Delmar Louisiana presents a new, engaging front to the end that the patrons of the previous week cannot say with certainty that they have seen Louisiana, for they haven't according to Uncle Hiram's guess and work. The company continues to put up a showy show piece, a tuneful Summer opera and a neatly conceived spectacle which presents in graceful and entertaining fashion the somewhat turgid story of the Louisiana Purchase, which in itself was, first and last, a very fine real estate speculation. Maud Lambert, the statuesque; Grace Lillian Walser, the songful; Zelma Rawlston, the chic; Frankie Hill, Nettie Black, and a host of others are helping to keep the Delmar Louisiana in the forefront, and the good impression made at the opening is certain to lead to a substantial financial success long before the close of the season.

Bolossy Kiralfy's Louisiana Spectacle at the Odeon, now called the Odeon Theatre, is moving along. The management has wisely listened to several suggestions, among them the cutting down of the ballet and chorus to the capacity of the stage, the removal of calcium lights from the stage boxes and placing the same in the balcony, the rewriting of some of the music and a change in the book in the sense of giving it a little real humor; also the introduction of a new song or twain—all of which has helped some. The suddenness of the first presentation—about two weeks before a measure of readiness on the part of the company had been reached—militated against effective presentation at the start. This defect it is the aim of the new management of the Odeon Theatre now to overcome, and, as the show is to run throughout the World's Fair season, there seems to be no lack of time to accomplish the much desired result. Herr Fueger, of this city, who supplied the costumes, continues to win golden opinions from all sorts of people for the thoroughness and artistry that characterize his portion of the work. The company still is called for many rehearsals, much to the displeasure of the New York contingent of ballet girls, who believed that life in the mid-continental metropolis this Summer would be one grand, sweet song. However, it has turned out somewhat different.

Quincy Adams Sawyer, the quaint chap from 'way down East, is yet holding forth at the Crawford. He has not worn out his welcome, largely owing to the fact that some first-class people move him across the Crawford stage afternoon and evening.

The Pike at the World's Fair is cutting in new shows almost every night, and the rivalry between many of them for the best patronage is growing intense. Much depends here on the work of the announcers before the various attractions, and no little offhand oratory, commercial, it is true, but catching, is being indulged in. "The King of the Midway," W. Maurice Tobin, now at the head of the Cliff Dwellers' Concession, nightly proves an easy winner here. He has a way of holding the crowds and getting them into his show that is the envy of his rivals. But then Tobin knows his business. He knows the Mokis and the Zunis, Shungopavi and Gitchie Manitou like few white men have ever known them, and the crowds simply can't resist him.

Swedish Day was celebrated at Music Hall, in the old Exposition Building, on June 24. A chorus from the University of Lund sang several selections capably. The soloist was Herr John Forsell, baritone of the Royal Opera, Stockholm. The celebration was well attended, and the Swedes are much pleased with their alignment with the great World's Fair.

Sorrentino's Banda Rossa is holding forth every afternoon and evening at the pavilion in Machinery Gardens at the World's Fair. Sorrentino is yet the impassive director of Italian trumpeters he always was, but there is no discounting the beauty of the tone-quality of the Banda Rossa, nor the almost superhuman fervor with which his fifty men follow him every moment they are at work.

The fine Channing Ellery has a contract by which he brings Ellery's Band to the fair early in July. He carries fifty-five men this trip, and Chiafferelli will conduct. St. Louis friends are trying to prevail on Ellery, who is an accomplished musician, to swing the baton himself. His success, should he do so, is assured.

The big organ in Festival Hall, the biggest ever built, is gradually being brought under subjection by the various World's Fair organists assigned to the task. Our own Charles Galloway was the first to essay it. He says that he learns something every time he fingers the keys and works the pedals of this tonal colossus.

J. A. NORTON.

WASHINGTON.

Monte Cristo—Close of Aborn Musical Season—Fire and Building Laws.

(Special to The Mirror.)

WASHINGTON, June 27.

Monte Cristo is the bill for the fourth week of the stock season at the Academy of Music, the only theatre in the city now open, and the splendid presentation to-night meets with deserved praise from a large audience. Manager F. Le Berger, Jr., gives the play an unusually attractive mounting, and the company work is excellent. James Kirkwood, a new leading man, as Edmond Dantes, gives a strong and interesting portrayal. Uncle Tom's Cabin is next week's announcement.

The Aborn musical season at the Lafayette Square closed Saturday night in Jack and the Beaustalk, with a crowded audience, a most successful seven weeks' season, that has been very attractive. Milton and Sargeant Aborn announce their intention of giving Washington their excellent companies again next Spring and Summer, producing many more of the later successes. A pleasant surprise was in store for Manager Ira J. La Motte Friday night, when, as an evidence of the high regard in which he was held, he was presented with a pair of diamond studded cuff buttons. And Ira J. deserved it all, for he is a very popular manager.

The Commissioners of the District of Columbia will notify the proprietors of all local theatres to treat with some fire resisting material, approved by them, all woodwork, curtains and scenery upon the stages of playhouses. The building regulations have been amended to so approve and read: "The roof trusses, all scenery, curtains, and exposed woodwork of all stages and fly doors shall be thoroughly covered or saturated with fire resisting materials." A notification in the change in the established regulations will be the requirement, that this fire resisting application will be subject to application to all visiting scenery of traveling theatrical companies for use on the local stages.

JOHN T. WARDE.

PHILADELPHIA.

All Quiet Along the Schuylkill—An Actor, Wife and Four Children Starving.

(Special to The Mirror.)

PHILADELPHIA, June 27.

Theatrical matters are exceedingly quiet in the Quaker City. The building of new theatres furnishes newspaper gossip, but from present indications the necessary cash required to float them will prove the stumbling block. We have now more places of amusement than can profitably fill out the season.

George W. Lewis, an actor, residing at 1,128 Brandywine Street, with a wife and four children, is in terrible want. With rent overdue and no food in the house an appeal is made in his behalf.

At the Park Theatre an entire new production of Princess Bonnie was presented to-night. It will hold the boards for two weeks. The old time favorite, William Wolff, enacting Pomposa, aided by Cecelia Rhodes, Maysie Bouton, Charles Arling, Raymond Tymon, Charles Jackline, Margaret Brooks, and a large, pretty chorus array. The Belle of New York, with Little Elsie Janis, July 11. Jack and the Beanstalk July 25.

The Bijou Theatre Stock company appear for a week in a pretty production of An American Citizen, with George Galbraith and Cathrine Countiss in the leading roles, and usual excellent support to appreciative audiences. Why Smith Left Home July 4.

The musical attractions remain the same at all the parks.

S. FERNBERGER.

BALTIMORE.

Band Concerts at the Summer Parks—All Theatres Closed.

(Special to The Mirror.)

BALTIMORE, June 27.

The Royal Artillery Band of Italy has been giving a successful series of concerts at Riverview Park. The band is an excellent one, and its programme has been well selected.

Rosati's Concert Band is heard in concerts at Electric Park. The admission to the park is free, and the band is drawing large crowds.

Tunis F. Dean, of the Grand Opera House, Pittsburgh, is spending a part of his vacation with his mother in this city. Mr. Dean looks the picture of health, and says that the smoky city thoroughly agrees with him.

All of the theatres are closed, and there isn't a place of amusement open in the city. Every one who can seeks to get away from the dust of the burned district.

HAROLD RUTLEDGE.

CINCINNATI.

Listen to The Mocking Bird—One Band and a Stock Company.

(Special to The Mirror.)

CINCINNATI, June 27.

The Mocking Bird is this week's attraction at Chester Park, produced by the full strength of the company. William Sellery, Frederick Knights, Tom Ricketts, Andrew Schneider, John E. Young, Marion Stanley, Mayme Taylor, Helen Darling, Adelaide Hinton, and Frank Stammers have the principal roles, and in their hands every character is given its full significance. The attendance so far has been very good.

Weber and his band returned to the Zoo last night for a brief engagement, giving next week to Innes, who comes for an engagement beginning July 3.

The Lagoon Stock company, under the direction of Frederick Noonan, began its fourth week yesterday in Home Comforts. Lydia Knott and Harry Leighton have the leading parts.

H. A. SUTTON.

PITTSBURGH.

The Bowery After Dark—A Slocum Benefit by the Local Elks.

(Special to The Mirror.)

PITTSBURGH, June 27.

An audience of fairly good size was at the Bijou this afternoon to see The Bowery After Dark. Terry McGovern is the star, and received a warm reception, both from the audience and the weather. The supporting company is adequate, and the mounting of the play likewise. This play ends the season at this house, which will reopen on Saturday night, July 30, with Haverley's Minstrels.

Pittsburgh Lodge, No. 11, B. P. O. Elks, repeated its minstrel show at the Nixon last Friday night for the benefit of the needy ones of the steamer *Slocum's* disaster in New York city. The playhouse was well filled, and a good sum of money was netted.

ALBERT S. L. HEWES.

THE FOREIGN STAGE

LONDON.

Sergeant Brue, The Finishing School and a Lesson in Harmony Produced—Gossip.

(Special Correspondence of The Mirror.)

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,

LONDON, June 18.

We have had plenty of play producing this week—so much so that we (more or less) unoffending dramatic critics have scarcely had time to secure adequate sustenance. Indeed, even "going out to see a man" has been a matter of considerable difficulty. As will be seen by the appended Gawainan descriptions, the quality of productions vouchsafed unto us has not altogether been commensurate with the quantity thereof. But that, alas! is a matter that often occurs, even on this best of all possible planets.

The lavish amount of this week's shows started on Monday with a miserably-acted miserable play. The names of the actors do not matter, but I may tell you that the promotion of the show was due to a stage society calling itself The Otway, and that the play chosen for treatment (or rather maltreatment) was the society's namesake's 220-year-old tragedy, Venice Preserved, which, with his other tragedy, The Orphan, stands far away at the top of that wild young writer's playwriting output. It may be that in the days when (as old-time stage chroniclers assure us) 'strong men sobbed in the pit,' Mrs. Bracegirdle (upon whom dramatist T. O. became hopelessly mashed), and later the great Sarah Siddons would achieve great successes as Belvedere, and the Bettertons, the Quins, the Garricks and the Youngs would score as either Jaffer or Pierre—as the case—and cast—might be. Like many others, however, I have always from my youth up regarded this tragedy as heavy in the extreme and comparatively useless to our stage. As I have hinted, it did not have any chance of proving otherwise on Monday at the first of three matinees given at the Royalty. Poor Otway (as THE MIRROR readers will remember) choked himself with a small loaf while wolfing it when he was in a starved condition. Could he have seen such a performance as that on Monday, he might have saved the expense of that fatal penny roll.

On Monday, and for a night or two after, Messieurs the Critics had to spread themselves over the return of La Rejane (who presented that unsavory play Zaza at the Prince of Wales') and young Lawrence Irving's first London production of his romantic play, Richard Lovelace, at Kennington. Of Zaza (like that royal scoundrel "Fred," who "was alive and is dead") "there is no more to be said"—except that La Rejane was as alert and artistic as ever.

As to Richard Lovelace (which was originally produced on your side by E. H. Sothern), I should like to be able to speak better than I can of it, for apart from young Lawrence Irving being the son of my dear old, beloved friend, Sir Henry, he is indeed often a brilliant writer, as was proved by his Peter the Great tragedy, written when he was a mere youth. When one finds Lovelace selected for a stage hero, one of course is prepared to find much romantic material put forth. In this young Irving has not disappointed us, but he has, alas! spun many of these bits out to undue length. Also, he has too much recitation of the poems of him who wrote those delightful lines, "I could not love thee, dear, so much, loved I not Honor more." Thus, the effect is often dull, rather than dramatic. Moreover, the comedy passages are often strained and some of the serious lines are over sentimental. Richard Lovelace, however, has so much good material that I hope Lad Lawrence will set about properly revising and strengthening it. I would also advise that he should not impersonate his own hero. Except in strong, rugged character work, Lawrence Irving is far from being so fine an actor as his brother H. B. Mrs. Lawrence Irving (the sweet Mabel Hackney) was charming throughout as the heroine, Lucy Sacheverell, and James Hearn was A1 as the villain. With Richard Lovelace was played The Birthplace of Podgers, a fine old farce with "Practical John" Hollingshead (the ex-Gaiety manager) wrote forty years ago (when he was thirty-six) for dear old Johnny Toole, who is still, alas! incapacitated from playing. In this revised farce the principal scoring was made by Charles Dodsworth and Dorothy Rowe.

On Tuesday night came what is (up to the moment of writing) the most promising of this week's productions. This was the sometime postponed Sergeant Brue, a musical farce written by "Owen Hall" (James Davis), with lyrics by J. Hickory Wood and music by Madame Liza Lehmann. Sergeant Brue is the story of "One of the Finest" (as you say in the American), who has been left £10,000 a year on condition that he remains in the police force until he becomes a sergeant. Being slow-witted and loving ease more than energy, Brue has much trouble to achieve promotion. In an evil moment he conspires with an ex-convict to supply him with all sorts of clues, so that he may surely (and safely) secure arrests with a view to the necessary promotion. As you may suppose, all sorts of wild and whirling complications ensue—upsetting not only Brue and company, but also more than usually preventing the course of true love from running smooth. In spite of the music not being (at present) quite sparkling enough for this touch-and-go class of work; and, despite the need for some strengthening of the songs Sergeant Brue gave gladness to the house. This was, in a large measure, due to the skillful and droll acting of Willie Edouin as Brue, Arthur Williams as the convict conspirator, Hilda Trevelyan as a Slavey, and the dainty and clever Ethel Irving as a saucy society pet.

Naturally much interest was aroused by the presentation of the first produced play of Max Pemberton, for Max is not only one of the best of fellows, but one of the brightest and most stirring of modern romance writers. The long expected play of his, a comedy, entitled The Finishing School, was after a few postponements duly produced at Wyndham's Theatre on Thursday night. There was an excellent audience and an excellent cast, and everything passed off smoothly. I am sorry to say, however, that Max's play was not quite worthy of his undoubted abilities. He had selectel an old—old—theme—namely, that of a runaway school girl, who for the nonce disguises herself in boy's attire. While she is wearing this male apparel, of course, no one, not even her nearest and dearest relatives can by any possibility recognize her. No; any more than the respective relatives could recognize Rosalind Viola, Imogen, Julia, and other of Shakespeare's heroines, not to mention the heroine of She Would and She Would Not (in which your Ada Rehan was wont to be so delightful) or those later heroines of a more musical type, Dorothy and My Lady Molly. As an old playgoer and play-student, I do not, of course, complain for the need of make-believe of this sort on the stage. For, as is obvious, without some such kind of make-believe, no play whatever could possibly exist. But still, with this make-believe, one likes to see coupled some freshness of treatment, or some new analysis of character. Unfortunately, there is little or nothing of this novelty of treatment in Mr. Pemberton's play. That it is written with neatness, not to say literary distinction, goes without saying. It may also be said that The Finishing School affords some excellent acting opportunities for that charming and cheering comedienne, Annie Hughes. Of the other thirty-one speaking parts histrionic opportunities fell only to J. H. Barnes, Frank Cooper, Ben Webster, and the beautiful Ethel Matthews. As the piece is, I understand, intended mainly for touring purposes it may succeed on the road. I am sure I hope it will for the sake of all concerned.

On Thursday night large numbers of society playgoers rolled up to the Garrick, in order to see our Poet Laureate's comedietta, A Lesson in Harmony, the script of which, as I told you aforetime, had been so secretly sent by Bard Austin to Manager Bourchier. Why this tiny piece, and the arrangements for its production, should thus have been what Thackeray's Jeames would call "Wropt in mistry," I cannot understand, but, after all, we must remember that Laureates are strange folk at times, and that our Austin is no exception to the rule. Seeing that A. A. is, however, one of the least poetical Poet Laureates England has ever possessed, some of us had hoped that he would as dramatist at least run up to his leader writing form, which is, I may tell you, excellent.

But, alas! no. As in his previous play, Flodden Field (which Tree produced for two nights a year or two back), his laureateship presents a very thin little story in A Lesson in Harmony. It is the old, old story of a foolish and flighty wife being saved from committing herself with a flighty and foolish admirer who is as selfish as all such admirers are. In due course, the foolish young wife becomes like Dickens' Mrs. Chick, in that her "eyes are opened." The eye-opener in this case is a bland and benevolent young light comedy visitor admirably played by the aforesaid Arthur Bourchier. The young wife is charmingly represented by the charming Jessie Bateman. The other characters are but shadows.

On Friday night, lo! a further new play-production called us critics and others to the Prince of Wales'. The play in question was La Montansier, which La Rejane there and then presented for the first time in England. THE MIRROR'S French correspondent has, of course, already described this play. It only remains, therefore, for me to say that, to us British Islanders, it seemed wordy when it was not dull, and sometimes it was both. The brilliant Rejane, however, contrived to score again as that fitful actress who took her touring company, en bloc, into the late great Napoleon's army. This was the Napoleon whom Wellington and company finally defeated on the field of Waterloo eighty-nine years ago *this very day*. Rejane's character affords her much scope for the display at varied motions and of sundry humors. Really, that is about all one can say of the piece, as it shaped last night, when it must be confessed that it was much marred, by the interminable waits that ensued. The great Coquelin whom we all rejoice to see again, came along to play a part in La Montansier, but, alack! the part he came to play gave him little opportunity except for lengthy speeches, which, of course, he delivered with his accustomed matchless skill.

We are in for quite a French boom just now, for to-night a group of Odeon and other Parisian artistes will start a fortnight's season at the Avenue, and on Monday La Gr-r-r-r-ande Sarah will start a fortnight's season at His Majesty's.

The long list of failures mentioned by me in my last letter, have been treated during the last day or two in sundry daily papers. I have to add to my list of early closures that of the Royalty, from which theatre will be withdrawn to-night George Rollit's farcical comedy, The Money Makers. This really funny piece deserves a long and paying run, and I am glad to add that it will on Monday next commence a suburban and provincial tour. It is one of the brightest and best pieces of the sort we have had for some time.

Forbes Robertson withdrew last night The Edge of the Storm, and will to-night revive, at the Duke of York's, Madeline Lucette Riley's Mice and Men. Edward Terry will finish his brief run of The House of Burnside at his theatre next Saturday. On the same evening the long run of The Cherry Girl will end at the Vaudeville, where on the following Monday Mrs. Pat Campbell will give the first West End production of the Hon. Mrs. Lyttleton's much discussed work girl play, Warp and Woof.

By the way, speaking of failures, I said last week that Fanny Ward's husband, millionaire Joe Lewis, was concerned somewhat in the financial backing of Who's Who, which ran one solid week at the Savoy. I have since learned that Josesph did not put any money into this concern, and it is only fair to say as much. I find that one of the losers was really Arthur Collins, of Drury Lane, who is usually perhaps the shrewdest of London managers. Comedian C. W. Somerset, who played the leading part in this farce, is credited with a sort of bon mot as to its failure. "We didn't find out who's who," said he, "but we have very soon discovered 'What's What.'"

I am sorry to have to conclude by mentioning some more dissensions in theatrical vaudeville and musical circles. In the first place the melodious Melba caused some consternation by refusing to sing at the Covent Garden Opera certain nights this week, because of the flight of many opera patrons to the Ascot races, which have been this year chiefly remarkable for the ladies having more beautiful gowns than ever, and for their having betted in a manner that made even hardened male gamblers tremble and turn pale.

There has also been much argument concerning a proposed new Jewish playhouse, to be called The Orient, in the East end of London. This Yiddish theatre is to be run on lines similar to those adopted in the Yiddish theatres of your own noble land. The above mentioned argumentation has arisen from the fact that the promoter of the new playhouse has openly declared that he intends to disregard the requests of the chief rabbi, that he will not give perforomances upon the Jewish Sabbath. I am glad to say that Jew and Christian alike, have expressed disapproval of this insult to the rabbi and those of his great religion. Gawain may be (nay is), what his many esteemed Yiddish friends would call a Goy, but all the same he honors their creed and those who seek properly to follow it.

There has also been much newspaper discussion concerning the hypnotic dancer, Madame Magdeleine, who has been giving seances at the Garrick. Likewise there is much fresh commotion among the music pirates, owing to fresh seizures of their wares to the extent of some quarter of a million copies.

At the moment of mailing there is also a fresh outbreak of hostilities between the Theatrical Managers' Association and the Music Hall Sketch Artists. Both sides have broken out in this morning's papers into epistles of portentous length, not to say sinister import.

I regret also to have to add that a strong quarrel has this moment broken out between Wilson Barrett and Sir Charles Wyndham. As I told you the other day, W. B. has recently produced a very powerful marriage problem drama, Lucky Durham, in which he pleads most powerfully as well as most dramatically for a strenuous revision of the present laws, which at present, so unequally affect the mother and the father of an illegitimate child. Barrett's hero, a base born, a millionaire, who made his money in America, has a series of startling lines concerning the injustice which the present English law on this painful subject shows, both to the mother and the child in such a case. During the few performances already given of this play, these stirring lines have not only evoked stormy applause, but fervent spoken ejaculations of approval.

Now this play, Lucky Durham, has forsooth been, so to speak, denounced by Sir Charles Wyndham, who thinks he sees therein an absolute identity with a play called The Crisis, a play adapted by the late James Albery (husband of Mary Moore), from Augier's 'Les Fourchambault. I remember The Crisis well, although it was produced over a quarter of a century ago, and for my part I am unable to see any special resemblances between the two plays. Certainly both heroes are of illegitimate birth, but in The Crisis the nameless hero, having made a pile of money, is besought by his nameless mother, to go and spend this fortune in rescuing from bankruptcy the cowardly dastard who left him and his mother to starvation and shame. The Crisis, like the play from which it was adapted, showed much sentimentality on this head, although, the once brilliant Albery softened the matter somewhat. In Barrett's play, the illegitimate hero, during some exciting situations, works against the cowardly seducer who is in this case a Peer of the Realm), and never rests until he has placed his long suffering angel-hearted mother in the home of his father's ancestors. But more on this subject anon. Time and space now press.

By way of a sweetner to the above unpleasant dissensions and things, let me add by way of tag, that we have this week had a delightful wedding. When I say we, of course I do not allude to myself, for to be strictly candid with you, I have been a benedict for ages past. No, I allude to the nuptials of the charming Mabel Terry-Lewis and the brave Captain Ralph Cecil Batley, of the Dorsetshire Queen's Own Regiment, and of Seaforth House Crewherne Somerset. Both guests and presents were numerous, and indeed often noble. The former included the sweet bride's sweet Aunts Ellen and Marion Terry, Sir Henry Irving, Sir Squire and Lady Bancroft, Sir Charles Wynham, Mr. and Mrs. W. S. Gilbert, Sir Francis and Lady Burnard, Viscount and Viscountess Wolseley, Mr. and Mrs. Wing Pinero, and a tremendous array of other distinguished folk, who, alas! did not include (because he was too busy to go) the bride and bridegroom blessing GAWAIN.

PARIS.

A Disappointed Playwright—Another Dies at the Arrival of Fortune—Notes.

(Special Correspondence of The Mirror.)

PARIS, June 12, 1904.

A Parisian playwright—a topical dramatist like some you have in America—is the subject of enough witticisms to drive him to absinthe. It is pretty generally known now, although for some time his friends (among whom I count myself) knew of his great trial and tribulation. He has, and has had for some weeks, a Grievance against—whom do you think? Some sordid manager or unreasonable star, some company, costumer, property man, agent, the censor, chief of police, the public, or the weather? No! But against the Mikado of Japan and his generals, field marshals and soldiers! And with reason, too. Can you solve the riddle before I go on? It is not likely that you can, so I shall tell you—in confidence.

At the beginning of the present unpleasantness between the Russian Eagles and the Japanese Japs this playwright pulled himself together, and in twenty-four days—or hours—evolved a War Play, in which the Russians beat the Japs to a pulp in four—or perhaps it was in six—sanguinary acts. Then he submitted it to the management of the Theatre du Châtelet. The management said, "Magnifique!" and at once began prepararations for rehearsals, after ordering the scene painters, designers and costumers to get busy. Everything was ready, and it was up to the soldiers of the Czar to make good; but they failed to, alas! and the play is pigeon-holed, the company dismissed, the scenes are in cold storage, and the costumes at the sign of the three balls—for all I know to the contrary. And the playwright? I think he has gone out of his head. Anyway, he has gone out of town.

Three months ago Jacques Le Lorrain "arrived" with his Don Quixote play at the Victor Hugo Theatre, after a life that was not all, nor half of all, sweetness and light, as Matthew Arnold had it (from Dean Swift), and now he is dead. Jacques was a man of talent, and had been a cobbler. Many cobblers, from Hans Sachs down to Jacques, have been men of talent, or some genius; presumably because they have so much time to think, and not to read. Jacques was also a Bohemian, of the kind that has about disappeared forever—the Henri Mürger kind. Jacques used to keep his cobbler's bench in the Rue de Sommerard, near the Cluny Museum. Over it swung a sign of his own design, Pandora, and under her, receiving her gift, Jacques, the cobbler, and one of his quatrains. Jacques was a lover of poetry and dramtic art. His soul was not in soles or heeltaps. He wrote his play, it was accepted, put on, made a hit, he discarded his cobbler's bench, Pandora smiled at last, and began to empty the contents of her box into the little chap's leather apron, when he made a hurried final exit. We have taken Pandora from over his door and placed it over his tomb.

The warm weather has closed the theatres of Paris, but the few that are open are doing a good business. So are the music halls, the Alhambra being crowded nightly. Barrasford is now the owner of the Olympia Music Hall, near the Madeleine. He bought it from the Isola Brothers, and will open it about Sept. 1.

Electra, the Jesuit-Socialist play, by Perez Galdos, raised many rows at the Porte St. Martin last week. It is almost impossible to hear a word spoken on the stage during the progress of the play, and not a word can be heard during the second and fourth acts, on account of the yells, groans, howls, catcalls, whistling and shouts. Imagine a Republican candidate for historic honors making a cart-tail speech in a lower East or West Side New York Democratic ward before three thousand of the embryo members of the theatrical syndicates of the future, and you will have an idea of what goes on nightly within the walls of the Porte St. Martin, and begin to realize that another '93 is not absolutely impossible—if improbable. The tigers in men, whether asleep or about to wake, or aroused, I take great interest in watching, in this volcanic city. The police have cleared the Porte St. Martin three nights running now. The ranks of the police are to be doubled next week, at the management's expense. There is one cogent reason why it is not probable that there will again be erected a Widow in the Palace de Guillotine, and that is: there are as many, and as ferocious, tigers asleep, man for man, among the soldiers and police of Paris as there are among the people, and the people know it. I have never seen that observation in print, and there may be nothing in it, but as a many years' Parisian I think that is why we have had no real trouble here since the commune. To put it in a line: The police and soldiers are as eager for blood as the Jacobins—the would-be revolutionists.

Antoine promises twenty-three new plays for next season. There's a man who is a little syndicate in himself. One is Pierre Loti and Vodel's translation of Shakespeare's King Lear, which is practically unknown in France. Think of it! Another is called the Monkey's Paw, by Louis N. Parker, Jacobs and Nunès. Alt Heidelberg, translated by Rémon and Bauer, will be another. It will be about the first wholly German play seen here in thirty-four years. You may guess why.

The Théâtre des Variétés will be known next season as the Operette Française, and given over to comic opera and opera bouffe in as near the style of Chimes of Normandy Planquette, Offenbach, Audran, Lecocq and Hervé as up to date composers can be induced to come.

Mrs. Oscar Jennings, wife of the English doctor here, sang last Sunday at Croissy-Vesinet an Ave Maria written for her by Madame Meyerheim.

Mrs. Paul Savage, the young American soprano, a favorite pupil of M. Haslan, will accompany Signor Campanari on his American tour next season—I hear. THE HERMIT.

MRS. CELIA LOGAN CONNELLY DEAD.

Mrs. Celia Logan Connelly, once prominent as an actress, and later as an author and dramatist, died in the German Hospital, in this city, on Saturday, June 18.

Mrs. Connelly was a daughter of Cornelius A. Logan, the comedian and manager, and was a sister of Eliza and Olive Logan. The family was one of the most distinguished on the American stage a half century ago, and the three sisters were noted for their beauty and intellectual brilliancy. The father was successful both as an actor and manager, and each of the daughters received an excellent education before entering the dramatic profession.

Celia Logan (Mrs. Connelly) was born in Philadelphia in 1834. She was six years the junior of Eliza, and seven the senior of Olive. Her first appearance on the stage occurred on March 9, 1852, at the Chestnut Street Theatre, when she essayed the role of Herminie in a benefit performance of Love's Sacrifice. Immediately afterward she was engaged to play ingenue roles with the company at the Walnut Street Theatre. There she met Corad B. Clark, a member of the company, and in December, 1852, she became his wife. A few years later Mr. Clark died of consumption.

Miss Logan played successfully in the principal stock companies of the East for several years, and then went abroad. In Paris, on Feb. 17, 1858, she married Miner K. Kellogg, an American painter, and announced her retirement from the stage. Going to London, with her husband, she became the correspondent there of the *Saturday Evening Gazette*, of Boston, and the *Golden Era*, of San Francisco. After the close of the Civil War Mr. and Mrs. Kellogg returned to America and became residents of Washington. In December, 1865, they were divorced.

Miss Logan went again to England after the separation from her husband, and there she returned for a time to her dramatic work. On Sept. 12, 1868, she made her reappearance at the Lyceum Theatre, London, as Lady Anne, to Boothroyd Fairclough's Richard the Third. After a few seasons of theatrical work, she resumed her pen and contributed largely to American magazines and newspapers. In 1872 she became the wife of James H. Connelly, then the editor of John Stetson's publications in Boston. Soon afterward they went to San Francisco, where Mr. Connelly became editor of the *Morning Chronicle*, and Mrs. Connelly became correspondent of the *New York Graphic*, and continued to contribute to Eastern magazines.

Mrs. Connelly's first dramatic work, a play entitled Rose, was produced in San Francisco, by Lewis Morrison. Her next work was a comedy called The Old Trick, which was played with considerable success in the West by William Mestayer. After spending several years in California, Mr. and Mrs. Connelly returned to New York. Mrs. Connelly continued to write plays, short stories and poems, and she was for a long time the assistant editor of *Belford's Magazine*. Her two most important dramatic works were Gaston Cadol, in which Frederick Warde starred, and That Man, which originally bore the title of An American Marriage. In that play Agnes Booth, as the heroine, made one of her greatest successes. During the latter years of her life Mrs. Connelly lived in retirement in this city.

A NEW LONDON YIDDISH THEATRE.

London is to have a Jewish theatre, and a company of the best known actors of the continent and America in Yiddish drama. It will stand in the Commercial Road, at the corner of Myrtle Street, and will cost $225,000.

All the members of the company financing the venture are Jews. A. Davis is the chairman, and I. J. Silverman managing director. The other directors so far nominated are: J. Rosenthal, W. George Foster, and H. Cohen. It will have a seating capacity of 2,000, with prices from 10 cents upward.

AT THE THEATRES

West End—Josephine.

At the West End Theatre last week the stock company, headed by Una Abell-Brinker, revived Albert R. Haven's historical drama, entitled Josephine Empress of the French, and on Thursday and Friday afternoons presented Hedda Gabler, with Miss Abell-Brinker in the title role.

Josephine, when first presented at the Broadway theatre, fourteen years ago, by Madame Rhea, was voted a rather tedious play, redeemed somewhat by its lavish mounting. Since then the public has grown accustomed to far greater rapidity of action, and dazzling stage pictures no longer amaze. The play has, therefore, few attractions for a present day audience. But Miss Abell-Brinker and her associates accomplisehed wonders in infusing virility into the long drawn scenes, and succeeded in rousing the audience, upon the opening night, to considerable enthusiasm at several points in the performance.

Miss Abell-Brinker—who, by the way, was the Marie Louise in the original production—played the role of Josephine with dignity, force and womanly charm. In the pathetic scene of parting from Napoleon she was particularly effective, and throughout she succeeded in holding the sympathies of her audience. Walter Wilson's Napoleon was a capital impersonation, marred only by an occasional exaggeration of surly brutality. David Edwin's Talleyrand was in most respects intelligent and forceful, though lacking at times in dignity. Joseph Green played Murat admirably, and in the scene where he denounces the Emperor his vigorous acting won much applause. Alice Chandler was a graceful and artistic Pauline. Most of the other roles were in capable hands. The costuming was particularly handsome for a stock company production.

HEDDA GABLER.

On Thursday and Friday afternoons two special performances of Hedda Gabler were given, and that play will be the bill through the present week—which is the last of the season. At the Wednesday and Saturday matinees, this week, Camille will be presented.

The performance of Hedda Gabler on Thursday was remarkably smooth and well balanced, considering the short time that the play had been rehearsed by the company. The interpretation of the play as a whole was intelligent and dignified—for which great credit is due Max Figman, the stage director—and every role was at least acceptably played. The general scheme of the presentation, in the matter of movement and stage business, was exactly like that employed in an earlier production of the play in this city. Some of the players, indeed, gave almost exact imitations of the impersonations of their forerunners in the several roles. But notwithstanding this, there was vitality in every one of the portrayals.

Miss Abell-Brinker's impersonation of Hedda was in all respects the best piece of work that she has done during the season at the West End. She was human, intense, interesting, and she succeeded well in indicating her emotional and mental variations during her periods of silence. Occasionally she made the mistake of over-emphasizing a point in a somewhat melodramatic manner, but her slips in this direction were few, and were noticeable only because of the general excellence of her portrayal viewed in its entirety.

David Edwin gave precisely the right touch of absent-mindedness, pedantry and nervousness to his impersonation of Tesman. As a delineation of character, his performance was most praiseworthy. Max Figman made Assessor Brack rather more foppish in appearance and manner than would seem to be quite in accordance with the character. Yet the impersonation was telling because it provided a strong contrast, and Mr. Figman brought out the full dramatic worth of the role by his deft use of all of the tools of the actor's trade. Joseph Green, as Loveborg, began badly, being altogether too ponderous, ministerial and monotonous of speech. He improved, however, as the performance progressed, and in his last scene he rose to excellence.

Alice Chandler played the peculiarly sympathetic role of Mrs. Elvsted in an admirable, artistic fashion. She was very successful in revealing the pathetic, wistful phase of the character, and in the scene of Lovborg's final defeat she was the personification of misery. Rose Emerson was an excellent Juliana Tesman, except for the fact that she at times lapsed into a middle Western accent. Bertha, the maid servant, was played by Miss Bennett.

FOR MRS. FISKE'S COMPANY.

Charles Cartwright, who is one of the best known actors on the London stage, has been secured by Harrison Grey Fiske for the permanent company that is to appear in conjunction with Mrs. Fiske at the Manhattan Theatre in New York next season. When Mr. Fiske decided recently upon the new plan that is to be pursued at the Manhattan, of which announcement has been made, he communicated at once with Mr. Cartwright, considering him to be ideally suited for the interpretation of several exacting parts in the plays to be produced, and made him an offer to come to this country. Mr. Cartwright has cabled Mr. Fiske accepting this offer. Although Mr. Cartwright paid a brief visit to America last Winter, he has never appeared on the American stage. In London his career is identified with a large number of brilliant successes. He is regarded as one of England's most versatile and powerful actors. He has played at all the principal London theatres, and formerly he managed the Comedy and the Duke of York's. He has traveled extensively as a star in South Africa, Australia, New Zealand, India, China, and Japan. His acting is distinguished by subtlety and power, and his repertoire covers a remarkable range of roles. Conspicuous among his successful performances are Cyrus Blenkarn in The Middleman; Chico, the Jester; Iago in Othello; Shylock, Hamlet, Edgar in King Lear; Mark Cross in The Idler, and Quasimodo in Notre Dame. For several seasons in London he acted a series of "heavy" parts in modern plays calling for artistic characterization, and he differentiated them all and succeeded in them all. He has played the principal parts with Irving, Tree, and other celebrated English stars. Early in his career he appeared in a wide range of Shakespearean characters, as a beginner receiving his training in that line of work under the English Shakespearean producer, Charles Calvert. A year ago he made a remarkable success as Daniel Peggotty in a new dramatization of David Copperfield called Em'ly, which was performed at the Adelphi Theatre. Mr. Cartwright's Pegotty was pronounced to be one of the most vital and pathetic characterizations that has been seen on the London boards. Apart from his distinction as an actor Mr. Cartwright is highly regarded as a stage director. A company, with Mrs. Fiske at its head, including such artists as John Mason, George Arliss, and Charles Cartwright, bids fair to fulfill Mr. Fiske's promise that it will be composed of the best actors available.

LAST OF ELMIRA'S THEATRES BURNED.

The Rorick's Glen Theatre, Elmira, N. Y., considered by many the handsomest and best equipped Summer theatre in the United States, was totally destroyed by fire Friday morning, June 24. The fire, which the police authorities believe to have been of incendiary origin, was discovered by a night watchman at 5 A. M. Messages to the Elmira fire department, five miles away, brought that department as speedily as possible, but the fire was under too great headway and the theatre burned to the ground.

The theatre was owned by the Elmira Water, Light and Railroad Company, managed by Herbert Salinger, and occupied by the Manhattan Opera Company, the engagement of which opened June 6, and was to have continued to Sept. 5. The loss on the theatre property is $20,000, partly covered by insurance, while that of the members of the Manhattan is total, nothing being saved. Costumes for The Mikado, The Little Duke, and Pirates of Penzance were among the effects burned. Manager Salinger estimates his personal loss at $600, and Harry R. Hanlon and Helene Salinger, of Ezra Kendall's company place theirs at $700.

The evening previous the theatre had held the capacity audience of the season, fully 2000 being in the auditorium, which, this season, had been enlarged by the addition of boxes, seating 200. Many valuable plants, flowers and furnishings were also destroyed. Friday afternoon the directors of the Elmira Water, Light and Railroad Company met and decided to erect a temporary stage at the Glen, and continue the Manhattan Opera Company, in *al fresco* performances until September. Then a new theatre, better even than the one burned, will be erected.

It is a singular fact that Rorick's is the third theatre Elmira has lost by fire in three months. It is now without a playhouse of any description.

AT THE LEAGUE.

The officers and committee members received the members and guests in their usual hospitable manner at the social meeting of the Professional Woman's League yesterday afternoon. An added charm was given by the graceful, dignified manner in which Aimee Abbott, the new chairman of music, directed the programme. Estelle Jefferds, soprano, sang a number of ballads that were cordially received. Mrs. F. R. Bender was at the piano. A group of songs, "Thy Name," "A Memory" and "Immortality," composed and accompanied by Edna Rosalind Park, were sung by Percy Stephens, who has a voice of rich, pure quality and remarkable volume that he uses with rare artistic skill. He sang several Scotch airs that won enthusiastic applause. Through the courtesy of Aimee Abbott, Duss has invited the League to attend the concert in Madison Square Garden in a body Friday night. The name of Angel Sumner as chairman of the excellent dramatic meeting last Monday was inadvertently omitted from the report published in THE MIRROR.

TO DIRECT HERBERT'S NEW OPERA.

Max Hirschfeld was last week engaged by Hamlin, Mitchell and Fields, as producing musical director of their various enterprises next season. Mr. Hirschfeld, who has had a wide experience as director of grand and comic opera, was chosen by Victor Herbert to direct his new musical extravaganza, The Enchanted Isle, which Hamlin, Mitchell and Fields will produce in August, in Boston. Afterward, Mr. Hirschfeld's services will probably be called into requisition for the first musical burlesque at Lew Fields' new theatre on Forty-second Street.

LETTER TO THE EDITOR.

Mr. Eaton Disclaims Responsibility.

CHICAGO, June 20, 1904.

To the Editor of The Dramatic Mirror:

SIR: On the 5th of this month Melbourne MacDowell produced A Captain of Navarre at the Grand Opera House in San Francisco, and played it there that week. I am the author of the play, and I wish to say the production was garbled and unauthorized.

Mr. MacDowell produced this play the closing week of his trip into the Middle West last December. I did not see it, but I know that in the face of very grave difficulties and some distortion it was received with approval. On his return to Chicago he delivered up the script, plots and music and some of the parts, retaining by oversight—I trust it was oversight—a first or incomplete copy. I had taken this to be the end of the matter, so far as he was concerned, and the work passed over to Milo Bennett, the principal theatrical agent here, to be placed in new hands. On May 10 Mr. MacDowell's manager wired me from San Francisco to send him the parts. Mr. Bennett answered. I hadn't all the parts, anyway, and I doubt whether I would have sent them had I had them all, because the aroma of MacDowell's trouble with Mr. Hart over an unauthorized recreation of the Sardou plays from a set of parts was still quite noticeable. I asked the Hon. D. M. Delmas, of San Francisco, to watch the boards for me, and through his wire to Mr. Bennett I learned of the production.

A Captain of Navarre is largely based upon a play called The Huguenot Captain, written by Watts Phillips in the late '50s. The motive, as well as much of the action, of Mr. Phillips' play was taken (with proper credit) from a play by Sir Thomas Fletcher, called The Custom of the Country. The Fletcher play was written in the seventeenth century, and was taken from a play by Calderon, called Gil Perez, the Gallician. Late in the eighteenth century Colley Cibber used the same material in his comedy, Love Makes a Man. Of this series, Phillips' play was the best, but it halted with the English public because it exploited a religious prejudice. Its structure would not permit a modern presentation. It had three acts, with nine sets, and ran a full three hours. In writing A Captain of Navarre from it, at the suggestion of Mr. MacDowell's then manager, I found very early that I had a new play to do, and I did it anew.

Now, Calderon, Fletcher, Cibber and Phillips have their places fixed, and very high. They can't be hurt by anything Mr. MacDowell can do or try to do. But it is not so with me, wherefore, in mere defense of some little honor won in journalism and drama, I must disclaim responsibility for sins not of my own instigation or commission, and especially for sins most injuriously done against me, such as this production was.

W. D. EATON.

THE STOCK COMPANIES.

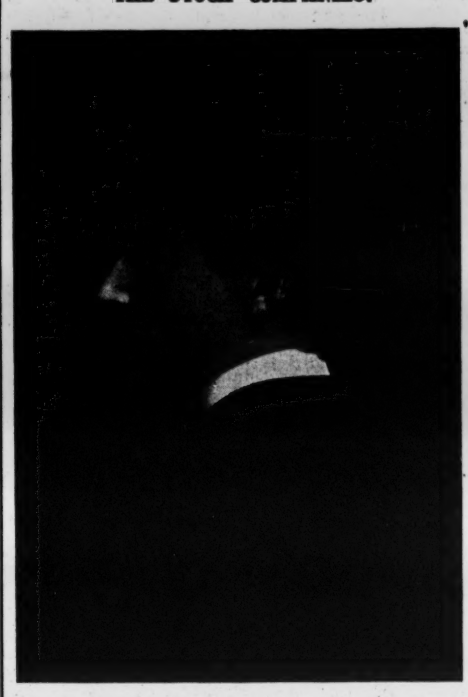


Photo by Newman, Cleveland, O

The success of the Vaughan Glaser Stock company at the Colonial Theatre, Cleveland, O., has led to making it a permanent organization. The company at present includes besides Mr. Glaser the following players: Laura Nelson Hall, Eva Vincent, Eugenia Hayden, Nora Shelby, Gertrude O'Malley, Earle Ryder, R. C. Herz, William B. Mack, Roy Atwell, F. E. Duff, Justin Paige, Glendon White, Harrison Steadman, Arthur Van Slyke, Priestly Morrison, stage-director, and Robert Brunton, scenic artist. Some of the above mentioned actors are only engaged for the Summer season, and the engaging of permanent people will begin shortly. It is the object of Mr. Glaser—a portrait of whom heads this—to have this one of the finest stock organizations in the country.

* * *

The Fred Berger Stock company, at Washington, D. C., is meeting with success, and is now in its third week, to excellent patronage. Mr. Berger is making preparations for a production of Monte Cristo. His company includes Ben F. Wilson, Hal Clarendon, Edwin H. Curtis, Harold Kennedy, Henry Buckler, George S. Leonard, David Swim, Carol Arden, Laura Oakman, Argyle Gilbert, Frances Nordstram, and Katherine Hayes. The engagement is for eight weeks.

* * *

The Little Ethel Dyffryn company began a Summer engagement at Agriculture Park, Brantford, Ont., June 12. The roster is: F. W. Sevendales, James Mackey, Fred Munroe, Charles Helston, Jack Barrett, Wilber Connor, J. H. Stuart, Master Tommy Dyffryn, Marie Glimer, Jeannette Miller, Emma Dyffryn, and Little Ethel. Eos Dyffryn, manager.

* * *

The Jewel-Archer company at Salem, Mass., which opened for a four weeks' engagement, has been so successful that it will continue with a short supplementary season, presenting Hazel Kirke this week, Edward Archer in the lead, Charles Miller, Dunstan Kirk, and Izetta Jewel, Hazel. The company is a large and well balanced one and includes Alonzo Price, Edwin Clayton, Fern Foster, and Pauline Geary. Business has been good, and it has proved a popular venture in Salem.

* * *

Charles J. Lammars is with the Lagoon Stock company, Cincinnati, O., playing light comedy.

* * *

The Athon-Wilson-Clarke company, which was engaged as a special feature for the opening week at the Salt Palace Theatre, Salt Lake, has been retained indefinitely. It is now in its fourth week, producing Miss Wilson's playlet, A Midnight Invader. Robert Athon has succeeded Messrs. Wilson and Butcher in the management of the theatre.

* * *

The Isabelle Evesson company produced The Invaders, for the first time on any stage, at the Providence Opera House, Providence, R. I., on June 20. They were assisted by several members of the Buhler Stock company. The play is by Edward Fuller, a well-known Providence newspaper man, who was responsible for Fetters, produced last year. Its object is to show that all the members which make up the smart set are not as frivolous as they seem. The company did not do full justice to the play, owing to the short time of rehearsal and a change in the leading part, which was to have been taken by Richard Buhler. The Providence critics agreed that the play had good material in it, but thought it would need revision. The cast follows:

Archibald Greville	Frank Andrews
Wallis Fane	Harold Mordaunt
Vantyne Kerton	Mr. Hickman
John Strode	Mr. Haskett
Kerton Dare	Mr. Owen
Rodney Seymour	Mr. Jenks
Rosamund Stanley	Miss Pitt
Virginia Bromfield	Miss Resley
Mrs. Stanley	Miss Buchanan
Mrs. Villiers	Miss Powers
Eliza Jecks	Miss Yantis
Mrs. Vantyne Kerton	Miss Evesson

* * *

Charlotte Deane, who was forced to give up engagement with the Empire Theatre Stock at Columbus, Ohio, due to nervous prostration, as a result of overstudy, returned to New York last week. She played forty weeks at Columbus, appearing in many difficult stellar roles, and had previously completed a Summer season with W. S. Harkins in Canada.

* * *

W. S. Baldwin received so many requests for Lucia Moore that he transferred that clever stock woman from Cleveland to Buffalo, where she is now playing leads, the opening bill being Soldiers of Fortune, with William Farnum in the cast. Romeo and Juliet will again be done during the Summer season, owing to the many requests for the production. This will make Miss Moore's third time in the part in Buffalo.

OBITUARY.

Mrs. Frank M. Rice, the wife of Frank Rice, of Schrock and Rice (Zeb and Zarrow), the bicyclists, died at the home of her mother in Reading, Pa., on June 22, of heart failure. She was a sister of the Bard Brothers. Mr. Rice, who was appearing at the Avenue Theatre in Pittsburgh, went immediately to Reading upon receiving the news. The funeral occurred at Reading on June 24.

Mrs. R. C. Mudge, mother of Eva Mudge, the vaudeville comedienne, died at her residence in this city on June 21. Mrs. Mudge was well-known to most of the members of the vaudeville profession, as she had traveled with her daughter ever since her debut, and was beloved on account of her kindly sympathetic nature and happy disposition.

Kitty Nelson, the wife of Thomas H. Nelson, of Nelson's Four Comiques, died at her home in this city on June 23; aged thirty-one years. Mr. Nelson, who was appearing with his company in Chicago, came to New York and was at the bedside of his wife when she passed away. The remains were buried on June 24 in Calvary Cemetery.

John W. McGinnis, known professionally as Victor the Great, died at Corry, Pa., on June 24; aged thirty-eight years. He had been ill for a month, at the Corry Hospital, with Bright's disease. The remains were buried on June 26 in the Catholic Cemetery at Corry.

Frederick Field Bullard, a well known composer, died in Boston on June 24, aged forty years. His most popular compositions are "The Nottingham Hunt," "The Sword of Ferrara," and "The Stein Song."

Harry Netter, a German comedian, died at Oklahoma City, O. T., on June 15. He was thirty-five years of age and had been a member of the Ward and Vokes company. His home was at 810 Olive Street, Kansas City, Mo.

Anna Garland (Mrs. E. S. Gee), recently a member of Eugenie Blair's company, died at her home in Washington, D. C., on June 26.

MATTERS OF FACT.

H. A. D'Arcy, playwright and press agent, has opened his office for the Summer at 1432 Broadway. He is also booking his latest dramatic work, which is founded on the popular poem, "The Face Upon the Floor."

The work is rapidly being pushed ahead on the new New Haven Theatre, and Manager G. B. Bunnell invites traveling managers to run in and be convinced that the house will be thoroughly modern and up-to-date, and that it will be completed in time for the college opening this season. He has associated himself with Stair and Havlin for the booking of the largest and best city shows.

Sidney Toler has a farce-comedy requiring but a small cast, with good pictorial paper outfit, which he offers for sale or lease on easy terms. Wichita, Kan., is his address.

"A. H. H.," care this office, a scenic artist of experience, wants position.

The most experienced repertoire people are wanted by Manager Ira W. Jackson to complete the company to support Clara Turner the coming season. Mr. Jackson is located at New London, Conn.

Fair Week, Sept. 19, attracts a great many visitors to Columbia, Tenn., where Ashby Wilkins, manager Grand Opera House, wants a good repertoire or vaudeville company carrying its own band.

Running for Office, the musical comedy in which the Four Cohans starred the past season, is now offered for sale for America. This piece was an unusually big winner, but as George M. Cohan is to star in Little Johnny Jones next season, the former success is to be discarded. Managers can secure particulars by addressing M. Cohan at 58 West 126th Street.

George Friend, a successful member of Proctor's Stock, now at Albany, N. Y., wants a theatre in a big city for a high-class stock company, presenting recent successes.

Charles Deflesh, a scenic artist of over twenty years' experience, capable of handling productions or stock work, is open for employment, and should be addressed at 123 First Street, this city.

The American Amusement Association of Chicago, which states that it owns the exclusive rights to the play, Maloney's Wedding Day, has leased it to Sheeley and Youngs for the coming season, and are prepared to protect their clients in their rights.

Jennings and Graves, who manage the Hartford Opera House, Hartford, Conn., and the Grand Opera House, Springfield, Mass., are having a new theatre built at New Britain, Conn., which will be booked in conjunction with their other houses. The new theatre, which is a ground floor house on the main street, will be ready for opening early in September. Stair and Havlin are booking first-class city attractions for these houses.

Ernest Z. Bower has assumed the management of Hyatt's Opera House, at Olney, Ill., and he will fill all contracts booked by his predecessor, A. Horrall. It is his intention to play the best only, and claims as his motto, "Quality, not Quantity." The house is in first-class condition.

E. D. Shaw has been appointed the New York representative of the Life'ogravure Company of La Crosse, Wis., which gets up a new and attractive line of posters, known as "Life'ogravure Pictorial Posters," which are said to be much cheaper than the ordinary lithograph. Mr. Shaw's office is located at 1358 Broadway.

O. G. Murray, the present lessee of the Gannett Theatre, Richmond, Ind., will continue as manager of that house until the expiration of his present lease, Sept. 1, 1904.

DATES AHEAD.

(Received too late for classification.)

ALPHA STOCK (Stout and Hodson, mgrs.): Richford, Vt., June 30, July 1, Enosburg Falls 2, Newport 4, Farnham, Can., 5, 6.
BAKER STOCK: Los Angeles, Cal.—indefinite.
BRYANT AND SAVILLE'S MINSTRELS: Pittsburgh, Pa., June 27-July 2.
COHANS, THE FOUR (Fred Niblo, mgr.): St. Louis, Mo., June 20-July 2.
DALE, MARIE (W. E. Martin, mgr.): Natchez, Miss., June 24-July 9.
DOMINION STOCK: Berlin, N. H., July 4-6.
FIGHTING BOB: Syracuse, N. Y., June 27-July 2.
JACK AND THE BEANSTALK: Lancaster, Pa., July 4-9.
LOVE WILL FIND A WAY: East Liverpool, O., June 27-July 2, Oriskany, N. Y., 11-16.
MANSFIELD, RICHARD: Toronto, Can., June 27, 28, Hamilton 29, Kingston 30, Ottawa July 1, 2.
NORTH BROTHERS' COMEDIANS: Mineral Wells, Tex.—indefinite.
OWEN, WILLIAM: Merrill, Wis., July 12.
PARIS BY NIGHT: New York city, July 2—indefinite.
PEOPLE'S PLAYERS: Batavia, Ill., June 27-July 2.
SAUTELLE'S, SIGNOR, CIRCUS: North Adams, Mass., July 16.
SHARPLEY STOCK: Clyde, N. Y., June 27-July 4.
THE GIRL FROM DIXIE—St. Louis, Mo., June 26-July 2.
TOWN TOPICS: St. John, N. B., July 1, 2.
ULRICH STOCK: Los Angeles, Cal.—indefinite.
UNCLE TOM'S CABIN (Burke's): Fargo, N. D., June 28.
VIVIAN'S PAPAS: Chicago, Ill., June 26-July 2.
WALLACE'S SHOWS: Bowling Green, O., July 4.
WILSON, FRANCIS: Philadelphia, Pa., June 27-July 9.

CURRENT AMUSEMENTS

Week ending July 2.

ACADEMY OF MUSIC—Closed.
AERIAL GARDENS—A Little of Everything.
AMERICAN—Closed.
BELASCO—Closed.
BIJOU—Closed.
BROADWAY—The Yankee Consul—19th week—144 to 150 times.
CARNEGIE HALL—Closed.
CASINO—Piff, Paff, Pouf—13th week—99 to 106 times.
CIRCLE—Closed.
CRITERION—William Collier in The Dictator—12th week—98 to 105 times.
DALY'S—Closed.
DEWEY—Closed.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Closed.
FOURTEENTH STREET—Closed.
GARDEN—Closed.
GARRICK—Closed.
GOTHAM—Closed.
GRAND OPERA HOUSE—Closed.
HARLEM OPERA HOUSE—Closed.
HERALD SQUARE—Closed.
HUDSON—Closed.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Closed.
LONDON—Closed.
LYCEUM—Closed.
LYRIC—Closed.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Duss Orchestra.
MADISON SQUARE ROOF-GARDEN—Paris by Night, announced to open July 2.
MAJESTIC—Closed.
MANHATTAN—Closed.
MENDELSSOHN HALL—Closed.
METROPOLIS—Closed.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Closed.
MINER'S EIGHTH AVENUE—Closed.
MURRAY HILL—Closed.
NEW AMSTERDAM—Closed.
NEW GRAND—Closed.
NEW STAR—Closed.
NEW YORK—Closed.
NEW YORK ROOF—Vaudeville.
OLYMPIC—Closed.
ORPHEUM—Closed.
PARADISE ROOF-GARDENS—Vaudeville.
PASTOR'S—Vaudeville.
PEOPLE'S—Closed.
PRINCESS—Closed.
PROCTOR'S FIFTH AVENUE—The Great Unknown.
PROCTOR'S FIFTY-EIGHTH STREET—Closed.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—A Romance of Coon Hollow.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Closed.
TERRACE GARDEN—Closed.
THALIA—Closed.
THIRD AVENUE—Closed.
VAUDEVILLE—Closed.
VICTORIA—Closed.
WALLACK'S—Closed.
WEBER AND FIELDS—Closed.
WEST END—Hedda Gabler, 6 times; Camille, 2 times.
WINDSOR—Closed.

Last Season's Hilarious Success

A FUNNY SIDE OF LIFE

THIS SEASON FUNNIER THAN EVER.

New Scenic and Electrical effects, gorgeous costuming complete for the production. Comedians of ability and reputation. Pretty Girls with pretty smiles.

CHAS. A. LODER

in his original Creation of HEINZ BICKEL. Production under the personal Management of MR. HARRIS LUMBERG, Lessee and Mgr. International Theatre, Niagara Falls, N. Y. PENN. and OHIO MANAGERS, send open time.

PROFESSIONAL DOINGS.

Eddie P. Bower closed with A. H. Woods' Queen of the White Slaves company, June 4, and will be with Nathan Appell, Harrisburg, Pa., until Aug. 15.

Dazzling Nancy; or, A Trip to the Bottom of the Sea, is the title of a new two-act musical comedy, written by Barney Gerard, which will be produced by Rose Sydell next season. W. S. Campbell, manager of the Rose Sydell Extravaganza company, believes he will have one of the strongest attractions in burlesque next season.

Max S. Witt has been re-engaged as general musical director for the Broadhurst and Currie musical enterprises. He is now hard at work composing and arranging the music for A Son of Rest, and is also engaged in writing the complete score for Fritz and Snitz, in which Mason and Mason will star next season under Broadhurst and Currie's management.

Nannette Comstock resigned from The Dictator cast at the Criterion Theatre last Friday.

The Yankee Consul and Raymond Hitchcock will close their season at the Broadway Theatre next Saturday night, and will open in Chicago Aug. 1.

Theodore Habelmann, formerly stage director of the Metropolitan Opera House, will sail for England next Thursday.

The Showman's Daughter, a melodrama, now in its second year in England, will be given a production in New York early in September.

Ned Nya was called very suddenly to Chicago on June 20 by the death of his mother.

Ben Greet's players will appear next Friday in two open-air performances in the grounds of the Catlin cottage at Mamaroneck, N. Y. The afternoon play will be As You Like It and A Midsummer Night's Dream will be given in the evening. Rosalind will be played by Elth Wynne Mattheson. The company will disband on July 2.

Mr. and Mrs. Fred Rullman sailed on Saturday last for Glasgow on the Columbia. They will visit the Continent, and return to America in September.

Dr. Conterno and his band returned from St. Louis May 21, after a most successful season at the fair. They are now at Brighton Beach for the summer.

Mrs. Spooner and her daughters are visiting the aged mother of Mrs. Spooner at Circlesville, Iowa, where Edna Spooner is studying the lovesick Juliet, which character she will add to her already large repertoire next coming season.

Fanny Denham Rouse has been obliged to undergo an operation, removing a cataract from the eye, which was entirely successful.

Pauline Hall received an interlocutory decree of divorce against her husband, George B. McLellan, from Judge Gildersleeve, of the Supreme Court, last Saturday, June 25, on evidence taken before James R. Torrance, referee.

Della Fox returned to New York from the Amityville, L. I., Sanitarium last Saturday. Next week she is to sail for Europe, and looks for an opening in New York in the Fall in The Little Host.

Grace Cameron dislocated her ankle on the stage of the Casino during the progress of Piff, Paff, Pouf! last Saturday afternoon. She tripped over a stick, but Dr. Eddie Foy snapped the bone back into its socket. In an emergency he seems to be an Admirable Foy—ever since his fine work at the Chicago fire.

The thirteenth annual convention of the National Association of Elocutionists opened last night in the Board of Education building and continues to Friday night. The Rev. Thomas R. Slicer delivered an able address on "Browning's Philosopsy of Life," and Frances Carter, of New York city, read "A Blot on the 'Scutcheon" in an artistic manner. To-night Franklin H. Sargent will give an address entitled "The Standard of Criticism in Dramatic Art."

Eleanor Kent has gone to Cleveland, Ohio, to open the new Euclid Avenue Theatre next Monday night. She will play there during the Summer.

Manager Will T. Keogh, proprietor of the New Star Theatre, New York city, and of the Academy of Music, Charleston, S. C., has been in that city for the past two weeks personally superintending the repair and redecoration of the local theatre. Manager Keogh expects to spend about about $4,000 on the house, in which he got his professional start in life under the late John E. Owens. The interior of the house is being painted in dark colors, with decorations in white arabesque and tracery, and it is being newly wired, lighted and heated. Visiting companies will also find a gratifying improvement in the dressing-rooms and stage accommodations. Manager Keogh having acquired the property in the rear of the theatre is having the stage extended back about forty feet, thus doing away with the old dressing rooms underneath. Manager Keogh will remain in Charleston until July 4, when he will return by steamer to New York and at once begin the erection of his new theatre in the Bronx.

Tim Murphy has decided upon his plays for next season and will open his annual starring tour early in the Autumn. The two plays selected for production are Two Men and a Girl, a three-act comedy by Frederick Paulding, and The Spice of Life, a four-act comedy by A. C. Bishop.

Mart Hanley and J. K. Murray are negotiating with Mark Price for a play of his for next season.

Milt Barlow, the old minstrel, who has been in New York Hospital for several weeks suffering with cancer of the throat, is reported to be recovering.

Kirke La Shelle will sail from England for home next Saturday. He will arrive a week from Saturday.

Lillian Albertson, who was recently leading woman with Ralph Stuart's company, returned to New York last week to spend the Summer with her mother.

Homer Lind last Friday night at the Alhambra, in Syracuse, played the Professor in The Cap of Confucius.

Jack Raffael has been engaged to sing the principal baritone roles with the stock opera company at Pleasure Bay this Summer.

James W. Ward has been admitted to the Elks' Home at Bedford, Va.

Fay Templeton will be one of the leading members of the Weber-Ziegfeld stock company that will appear at Weber's Broadway Music Hall next season.

Rejane recently ran over a young cyclist in the Avenue de l'Opera and nearly killed him, but he struggled to his feet and promptly apologized for getting in her way, and the spirit of Sir Walter Raleigh groaned in generous envy, remembering the cloak-Elizabeth incident of 1585. Rejane rewarded the young gallant with a huge bunch of Jacqueminots. Paris may give him a statue.

Charles R. Bacon, for thirteen years business-manager of The Bostonians, is writing a book on his theatrical experiences. They will cover a period of thirty-five years.

George B. Frothingham, the famous Friar Tuck in Robin Hood since the opening night, fourteen years ago, will give a dinner to the principals of The Bostonians some night this week at the Touraine Hotel, Boston.

James Huneker will, it is reported, retire from the post of dramatic critic of the *Sun* on the first of July, and will devote himself henceforth to writing books of essays and fiction. His retirement from the field of dramatic criticism will be deeply deplored by members of the profession and others interested in the welfare of the stage in America. It is rumored that his place on the *Sun* will be taken by Wallace Irwin, whose humorous verses are known to newspaper readers.

Harrison Grey Fiske has received from Maurice Maeterlinck sketches and photographs of several of the European productions of Monna Vanna, including those made in Vienna, Berlin, Paris, and Hamburg. "Of all these settings," Mr. Maeterlinck writes, "that given to Monna Vanna in Hamburg was the most artistic and illuminative. The *mise-en-scène* in Vienna was very remarkable. The Paris production was too inadequate to be recommended as a source of inspiration." Mr. Fiske holds a contract with Mr. Maeterlinck for the American rights of Monna Vanna, which is included in the list of productions announced to be made with Mrs. Fiske and the permanent company at the Manhattan Theatre next season.

Alexander Brown, Jr., a son of J. Alexander Brown, the dramatic agent, was graduated yesterday from Public School No. 67.

Osborne Searle will close his third season as the City Chap in Arthur Sidman's York State Folks, July 2, in Chicago.

Mrs. Henry C. De Mille wishes it to be understood that Forbes Robertson's play, The Edge of the Storm, which was, a few weeks ago, not a success in London, is not the play that Mr. Robertson bought from her, the author of which desires to remain unknown, but is English by birth. Mrs. De Mille went to England at twenty-four hours' notice, read the play to Mr. and Mrs. Robertson, and it was at once accepted, with a big sum down. Mrs. De Mille says it is a great play. Mr. Robertson will produce it here next season.

IN SUMMER PLACES.

Asbury Park is getting to be quite a Summer home for members of the profession. The following are now occupying their own handsome villas there: W. A. Brady and Mrs. Brady (Grace George), Joseph Cawthorne and Mrs. Cawthorne (Queenie Vassar), Ollie Mack and Mrs. Mack (Daisy Trumbull), Mrs. Emily Kernell, wife of the late John Kernell, and Thomas F. Ryley. Others who have cottages or are at the prominent hotels are: Lewis Fields and family, Charles J. Richman and family, F. D. Baker and family, Mrs. David Belasco and children, Catherine Emmett, the McCoy Sisters, Burt Sweet, Elwin Hell, M. J. Jacobs and family, and George Jacobs and family.

Robert Rogers and Mrs. Rogers (Louise Mackintosh) left New York last Monday for "the old swimmin' hole" on the Wabash River. They are to be at the Belasco Theatre, Los Angeles, Cal., next season, instead of with Oliver Morosco, as has been reported.

Stephen B. French, who has been a member of Mrs. Langtry's company for several seasons, will spend his vacation at Sag Harbor, where his mother owns a handsome Summer residence.

J. E. Dodson, who is to be Pierre in The Two Orphans company next season, is in Canada.

William C. Andrews has opened his country place, Clermont Cottage, for the Summer, at Ridgewood, N. J.

H. Rees Davies, of Sweet Kitty Bellairs company, is spending the Summer with his friend, William C. Andrews, at Ridgewood, N. J.

Minnie Dupree and her brother, Frank Dupree, author of the famous "Lasca," are contemplating Cape Breton for the Summer.

Clara Belle Jerome is spending the Summer at Winthrop Highlands.

Osborne Searle will pass the Summer at Peak's Island, Me., with Mrs. Searle (Miss Desmonde), who is a popular member of the Summer colony there.

Charles R. Le Valy and wife, having closed a very successful season with David Higgins in His Last Dollar, are spending a few weeks on the farm with Mrs. La Valy's father, J. A. Jacob, at Brookville, Ind.

Frank Kilday hopes to accompany John W. Thompson to California, where they both acted, at the California Theatre, in the 70's, with Barrett and McCullough.

Seth Cabell Halsey is Summering at Port Huron, Mich.

J. Beresford Hollis hopes to get over to his home in England this Summer.

Edward J. McWade and his friend, Randolph C. Lewis, of The Herald, are to finish their musical comedy at The Wiers, New Hampshire, the farm of Robert McWade, Jr.

John Hickey says that Coney Island and New York are good enough for him, Summer or Winter.

Mr. and Mrs. Basil West will Summer in their Fifth Avenue apartment, with nightly runs to Manhattan Meach.

Arthur Maitland is spending the Summer at the Hotel Jackson, Atlantic City.

William Beach is going on a hunting trip to the Hudson Bay region.

Leon Victor, representing Sullivan, Harris and Woods, 's going to the St. Louis Fair.

John A. Stevens contemplates a three months' trip around Cape Horn on a clipper ship to California.

Ralph Delmore hasn't made up his mind yet.

Press Eldridge is traveling through Germany.

A party of actors, all members of the Flying Squadron, a theatrical organization of this city, have hit upon a plan which, while not original, is distinctive. The party will tour the better class Summer resorts, where they can obtain bookings, appearing under the name of Bixby and Dixon's Big Minstrels. While the organization is an impromptu proposition, it will, nevertheless, be equipped with special paper, costumes, and all the other features of a regularly established minstrel company. Among those who have already signified their intention of joining are Gus Pixley, Frank H. La Rue, "Honey Boy" George Evans, Thomas Boone, Frank Mayne, Frank D. Gibbons, William Strunz, W. C. Krensch, A. Eugene Faeder, Nelson Lingard, Harold Vosburg, John P. Wilson, Johnny West, Sidney Grant, and Ren Shields. The tour will commence in all probability about July 18 at Block Island.

Percy Plunkett's Players are playing at Martha's Vineyard. It consists of Emile Collins, Stokes Sullivan, Ernest Pease, Edna Reming, Herbert Pease, Lillian Tweed, and Percy Plunkett. All the members live with Mr. Plunkett at his home, a large old-fashioned place with extensive grounds and right on the water, with a private gymnasium. They are to give entertainments every week at Cottage City and Vineyard Haven, as well as in Edgartown. Their plays are A Lesson in Acting, A Dead Shot, specialties, and Shakespearean scenes.

Fred Lotto is going to fish in the Rangely Lakes, Maine, a part of this Summer.

Frank Weff, who has been a member of the Harry Beresford company for the last two seasons, is spending the Summer with his parents in Lancaster, Wis.

Roydan Erlynne, for many years one of E. H. Sothern's principal actors, and by many thought an Englishman, will for the first time in sixteen years visit his home, Dublin, Ireland, this Summer.

Edgar Foreman will spend the Summer at Atlantic City, with Long Branch on the side, this Summer.

Harry Burkhardt has gone to Lake Quinsigimond, near Worcester, Mass., to rest until the opening of the Keith Stock season at Pawtucket, R. I.

Margaret Neville is enjoying her Summer vacation at Cumberland, Md.

Alice Hamilton will put in a few weeks at the Exposition, St. Luois, starting the latter part of the week.

Joe Wilkes is going to Atlantic City.

Albert McGuckin and Mrs. McGuckin (Lucille Saunders) will spend part of the Summer in Vineyard Haven, Mass.

Prescott R. Loveland and Mrs. Loveland (Clyde Wilson) are at their Summer home in Atlantic City, where they will remain until Oct. 1.

Mr. and Mrs. Charles Hugh Bennett will be the guests of H. Reeves Smith, in Quebec, for a few weeks this Summer, and then go to the Virginia plantation of their friends, Colonel and Mrs. Dinwiddie, in Fairfax County, Va.

Tom Ebert says that he is going to hold down his desk in the Knickerbocker Building until the snow flies.

SAID TO THE MIRROR.

SULLIVAN, HARRIS AND WOODS: "Out attention has been called on several occasions to the fact that several of our plays are being produced at various Summer stock houses. We wish to emphatically state that all plays produced by Sullivan, Harris and Woods are owned solely by them, and that all parties producing them without our consent will be prosecuted to the fullest extent of the law. We intend protecting our plays and copyrights, and with this end in view have instructed our attorneys to bring immediate suit against any and all parties illegally producing any of our plays."

GEORGE W. HEATH: "In THE MIRROR of June 25 I notice that one William F. Kelly applied for a copyright of the title, A Woman's Sacrifice. I own it and have produced the play and hold it by common law as well as by copyright. Of course I do not suppose Mr. Kelly was aware of this, or he would not have taken the same title, and as I do not know his address I cannot notify him of it. So please let me say it to THE MIRROR for his benefit."

GUS HILL: "There are certain parties from Chicago who are booking Happy Hooligan's Troubles. I have been receiving letters from the different theatre managers throughout the country to that effect, especially from one-night stand managers. They wanted to know if I was interested in this attraction. I find that several parties have been pirating my different attractions. Even some of the repertoire companies have been playing some of my pieces. I have placed the matter in my lawyer's hands and will prosecute any theatre manager or any one playing any of my attractions."

WILLIAM H. BRETZ "I wish to contradict a report that the Opera House in Carlisle was burned. The building that was on fire was what is known as the Opera House Building. It was only in the third story. The Opera House proper was not in the least injured, as it is ready to open at the beginning of the season."

A. GEYERT: "There is no opera house or theatre in our city of Greensburg, Ind., and the chances are for none this coming season. I would like to show managers the courtesy to answer their letters asking for dates, but I have so many that I do not find the time to do so. The town is ripe for the building of a theatre. The Elks Lodge, No. 475, has leased the old Opera House and will remodel it and make it their future home, which will be one of the finest in the country, at a cost of $18,000."

BILLPOSTING IN MONTREAL.

In an interview published in THE MIRROR of July 4, 1903, W. A. Edwards, of Montreal, was quoted as saying that the Sparrow Amusement Company practically controls the billposting business in the Canadian city. Arthur Ware, proprietor of the St. Lawrence Add Company of Montreal, was in New York a few days ago and stopped at THE MIRROR office to make a statement. Mr. Ware said: "I want to set THE MIRROR right on the question of billposting in Montreal, as a number of my customers have been misled by the statements made in the interview published last year. It is a well-known fact that I control nearly all the best locations, and three times as many as any other firm in Montreal, and especially in the theatrical district. I am always prepared to give advertisers, theatrical and otherwise, a showing such as they cannot get from any other concern. This Summer, for instance, I handled the billing of Montreal for Ringling Brothers' and the Forepaugh-Sells' circuses. Both companies billed very heavily at the same time, and I had over 9,000 sheets of paper for both organizations on my boards at once, besides handling 11,000 sheets of other work. As a proof of the way I handle my business, the representatives of both circuses complimented me highly on the manner in which I did the work. I simply want managers of attractions that are to visit Montreal next season to know that I am still doing business, and doing it in the right way. I post theatrical paper at commercial prices, the same as I have done and will do with circuses."

GILMORE'S AUDITORIUM.

It will be seen from an advertisement on another page that Gilmore's Auditorium, Philadelphia, will open in August and continue in the future under the joint proprietorship, management and direction of William J. Gilmore and Charles H. Yale. The policy of the enterprise is announced as "a return to first principles—no combinations." Messrs. Gilmore and Yale purpose to organize a company of artists, who will appear throughout the season in a series of clever skits, original musical comedies, extravaganzas, spectacles and elaborate reviews, augmented by the weekly presentation of unusual vaudeville specialties, European novelties and sensational acts, and they advertise that they want and will pay for at all times "the best on earth" in any line. These managers are enterprising, well fortified by capital and experience, and should create a valuable business in Philadelphia on the lines announced.

T. W. DINKINS' ATTRACTIONS.

Everything is in readiness for rehearsals of the Utoplans, which will begin on July 11. The season will open on Aug. 1 at Baltimore. The Innocent Maids will begin rehearsals Aug. 8, and open the season Aug. 27. The scenery for both attractions has been completed and the costumers are busy working on the wardrobe for both. Mr. Dinkins has given his personal attention to every detail, and his record in the past will be a guarantee for the future. The Maids have been booked for a season of forty weeks in the best one, two, and three night stands. The best talent on the market has been engaged for both attractions and no expense has been spared in making the Utoplans and the Innocent Maids two of the best burlesque shows on the road. W. V. Jennings, who last season successfully piloted the Maids, will manage the Utoplans the coming season.

ASBESTOS CURTAINS
THAT STOP FIRES.
The only ones made of Pure Asbestos, interwoven with Brass Wire.
Write for Samples and Price, stating size of Proscenium Opening.
Illustrated Folder and List of Users Sent on Request.
New York, Milwaukee, Chicago, St. Louis, Boston. H. W. Johns-Manville Co., 100 William St., New York. Cleveland, New Orleans, London, Philadelphia, Pittsburg.

MT. CLEMENS FAMOUS MINERAL SPRINGS

These springs relieve and cure rheumatism, neuralgia, eczema and kindred diseases. **Hotels and Bath Houses open summer and winter.** The merits of these waters are attested by hundreds of physicians and other prominent people in all parts of the country, to whom reference may be had on request.

The location, on Clinton River, near Lake St. Clair and Detroit, and the facilities for boating, fishing, driving and cycling, leave nothing to be desired by visitors seeking health, rest or recreation.

About 200 hotels and boarding houses at the springs afford accomodations and rates to suit all tastes and purses. Write for handsome and interesting booklet, with photo views and full descriptions of the baths, bath-houses, hotels, etc., mailed free. Address

F. R. EASTMAN,
Chamber of Commerce, Mt. Clemens, Mich.

TWO LARGE HALLS TO RENT FOR REHEARSALS, COLONIAL HALL.
101st Street and Columbus Avenue.

HARRY DAVIES
LEADING TENOR AT LIBERTY.
Grand and Comic Operas, address MIRROR.

PRIMA DONNA WANTED.
A young Soprano for star part in Harp of Erin; also Chorus Singers and Harpist.
Address C. B. GRANT, Bensonhurst, Brooklyn, N. Y.

PA.—SMETHPORT.

Smethport Lyceum
Now booking for 1904-5. One attraction a week.
One of the best one-night stands in Northwestern Pennsylvania.
New house. Up-to-date stage. Capacity 750.
Railroads—Pennsylvania; B., R. & P.; P. S. & N., and B., B. & K.
Bradford, 20 miles; Olean, 26 miles; Kane, 26 miles; Ridgway, 40 miles; Warren, 40 miles; St. Marys, 31 miles.
JNO. CLARK, Mgr.

LADIES CAN WEAR SHOES
one size smaller after using Allen's Foot-Ease, a powder to be shaken into the shoes. It makes tight or new shoes feel easy; gives instant relief to corns and bunions. It's the greatest comfort discovery of the age. Cures and prevents swollen feet, blisters, callous and sore spots. Allen's Foot-Ease is a certain cure for sweating, hot, aching feet. At all druggists and shoe stores. 25c. Trial package FREE by mail. Address Allen S. Olmsted, Le Roy, N. Y.



THEATRES AND ROOF-GARDENS.

Keith's Union Square.

Barney Gilmore and John F. Leonard, the Irish comedians, who have again joined hands, head the bill this week. Others are Dolan and Lenharr, Harry La Rose and company in The Sailor and the Horse, Exposition Quartette, Spenser Kelly, Harry Stanley and Doris Wilson, Schenck Brothers, Al. Lawrence, Alpha Trio, Hayward and Hayward, Reynolds and Watson, Lydell and Butterworth, and the biograph.

Tony Pastor's.

J. Royer West and Ida Van Siclen head the bill, and Elvira Frencelli and Thomas Lewis are a special attraction. Other entertainers are Searl and Violet Allen, Casey and Le Clair, the Dancing Mitchells, the Marvelous Le Pages, Alexander and Hoffman, Gray and Graham, Fraser Trio, Esher Sisters, Marvelle and Gleason, Byrne and West, and the vitagraph.

Proctor's 125th Street.

Jameson Lee Finney is a special attraction, and the stock company presents Coon Hollow, with a cast including Alphons Ethier, George Bryant, W. J. Butler, H. Dudley Hawley, Adelaide Keim, and Margaret Kirker. The regular olio embraces Emerson and Stone, Charlotte Ravenscroft, Musical Bells, Barney Reynolds, and the kalatechnoscope.

Proctor's Fifth Avenue.

The Great Unknown is this week's play, with Lotta Linthicum, Wallace Erskine, Verner Clarges, Loretta Healy, Cecylle Mayer, and others in the cast. Jameson Lee Finney and company in A Fighting Chance are a special attraction, and the other olioists are Le Roy and Woodford, Marsh and Sartella, Dorsch and Russell, Fred Ward, Reid Sisters, Flossie Allen, Fred Dunworth, and the kalatechnoscope.

Proctor's Twenty-third Street.

Joseph Yarrick and his Magic Kettle continue as chief attraction for the fifth consecutive week. Others are Dorothy Russell, Carleton Macy and Maud Edna Hall, Mason and Frances, Katie Rooney, Charles B. Lawlor and daughters, Richard Raven, Myers and Rosa, Fred Ward, Teed and Laselle, and the kalatechnoscope.

Paradise Gardens.

The bill includes Pewitt, the Mysterious Face; Paul Spadoni, Hill and Silviany, who have just come back from South Africa; Charles T. Aldrich, Willy Zimmerman, Sisters Gasch, Collins and Hart, Techow's cats, and Al. Walz.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Sadie Martinot headed the bill last week and was seen in a trivial sketch called Winning a Widow. The author's name did not appear on the programme, but the piece was evidently written by an Englishman. The widow has been playing fast and loose with a susceptible middle-aged man, who, in order to bring her to time, pretends to be engaged to another woman. The widow discovers the trick and keeps him worried for a while, but finally agrees to be his. Miss Martinot played in a hysterical key all through the sketch, and her voice got on the nerves of the spectators in a way that was most irritating. Charles B. Welles was fairly good in a part that allowed him little opportunity. The hit of the bill was made by Elizabeth Murray, who sang some of the latest coon songs in her inimitable way. She has a soothing effect, especially on a warm afternoon, and the audience was distinctly sorry when her pleasing turn was over. Her Irish stories were well told and were heartily appreciated. Palfrey and Hilton did some remarkable tricks on bicycles, including some original ones that are above the ordinary. Tony Wilson and Heloise with their bar act and Mile. Amoros, the graceful trapezist, scored heavily. Hal Merritt pleased immensely with his sketching, songs and imitations, but his "Matches, Only a Penny a Box," recitation was extremely trying, especially as it put Mr. Merritt into a profuse perspiration. Oliver T. Holden and Winifred Florence in The Fairy of Killarney made a good impression. The sketch is neatly put together and gives both performers abundant opportunity to show their voices, which are of excellent quality. The special scenery is pretty and the act, taken as a whole is worthy of praise. Cliff Gordon's stump speech brought a good many laughs. The La Vine-Cimaron Trio in a series of acrobatic eccentricities worked hard with good results. Mr. and Mrs. James Cooper in Tangled Talk succeeded in giving some new twists to the English language, and many of their remarks were very amusing. Bert Grant, Hathaway and Walton, clever dancers; Daisy Dumond, Gregory and Lind, and the biograph completed the bill. The house is one of the coolest in town, as many tons of ice and innumerable electric fans are used in lowering the temperature. The white hangings in the boxes also aid materially in giving the impression of comfort, and so the audiences are happy even on the hottest nights.

TONY PASTOR'S.—Stanley and Brockman headed the comedy contingent last week, and their sketch, The Count, the Piano and the Dude, caused unlimited laughter. Imhoff, Conn and Corinne were the special attraction and scored a big hit in The Doings of Doctor Louder. Imhoff and Conn are very clever and they are ably assisted by Corinne. Estelle Wordette and company played a return engagement in When the Cat's Away and repeated former hits with interest. Charles B. Lawlor and his daughters sang most agreeably and clinched their popularity, which is already very secure at this house. Billy Potter and Effie Hartwell, newcomers here, made a fine impression with an eccentric comedy act that will compare favorably with anything of the kind seen at Pastor's this season. They have a number of very novel and original acrobatic tricks and their comedy work is most amusing. Axtell and Howard, grotesques; MacDonald and Huntington; Weston Sisters, the clever burlesque boxers; Elmo and Kong Sing Hong, conjurors, assisted by May Fuller; J. W. Sherry, minstrel; Lyndon and Wren, singers and dancers; Keene, comedy juggler, and the vitagraph and stereopticon also pleased.

PROCTOR'S TWENTY-THIRD STREET.—Joseph Yarrick and his Magic Kettle, one of the most remarkable acts seen in vaudeville in years, was promoted to the proper place on the programme for the fourth week of the engagement, and the extra large type showed that the management appreciated the fact that the turn has become town talk. It is as much a mystery as ever to the general public, and the spectators gaze in open-mouthed wonder at the various feats performed by Mr. Yarrick with the assistance of the compound contained in the kettle, which appears to give off steam, even when it is placed on a cake of ice. The Eight Highland Lassies made their debut and proved to be a double quartette of fairly good looking girls, who sang some old Scotch songs and went through a military drill with accuracy and precision. The turn is fairly interesting, though not extraordinary. Clarice Vance sang about a chicken dinner and other subjects dear to the heart of our colored brother, and responded gracefully to earnest encores. Al. Phillips and Pearl Landers, who are among the latest recruits from the legitimate, were seen in a skit that hit the fancy of the audiences in a most pronounced way. Mr. Phillips has evidently studied the question, and instead of doing one of those cut and dried, irritating "playlets," put on a genuine vaudeville sketch, with a little slang, some funny lines and situations and a most amusing travesty on The Lady of Lyons. It was all cleverly done, and Mr. Phillips and his partner are decidedly welcome to the vaudeville ranks. One of the best things in the bill was the nonsensical talking act of Nat Le Roy and Minnie Woodford. There is a breeziness and unconventionality about their work that makes it more than interesting, and they won legitimate laughs by the dozen. Mr. Le Roy's monologue is one of the best features of the act. Marsh and Sartella, who are playing their last engagements in vaudeville, won favor by means of their neat dressing, appropriate setting and clever singing and dancing. The Three Westons pleased with their bright musical act, and introduced Sam Weston's latest song, "A Blooming Rose," with success. Fuller and Rose had a good place on the bill, and their sketch, Slick Dick, went with a rush from start to finish. The climax was especially good. O'Rourke and Burnette did some good clog-dancing to the music of the Carmen overture, and are as nimble as they were when they began to dance several seasons ago. Falardo, the instrumental man; Fred Rose, a singer with an agreeable voice; Flossie Allen, a bright soubrette; Frederick Dunworth, coin and card expert, and the Paley kalatechnoscope rounded out the bill.

PROCTOR'S 125TH STREET.—Heart and Sword, billed as "Walker Whiteside's great success," but with the author's name omitted from the programme, was given its first New York presentation here last week by the stock company. The author drew heavily on his imagination and laid the scenes of the play on the island of Kahnbury, which is divided into two principalities—Steinhausen and Heinhalt. A marriage has been arranged between Prince Victor, of Heinhalt, and Princess Sylvia, of Steinhausen. These young people meet by chance at the Berry Bush Inn, the prince being disguised as a messenger. The princess, who has never seen her fiance, falls in love with the supposed messenger, and is quite delighted later on to find that the messenger and the prince are one and the same. The story is tritely told and the play is rather weird. It was well put on, with new scenery, light effects and other accessories. The acting was much better than the play itself. Alphons Ethier, the new leading man, played Prince Victor with a dash and swing that made him almost real. Adelaide Keim was naive and sweet as Princess Sylvia, and Margaret Kenmare made a fine appearance when she put on boy's clothes. William Cullington was good as the Town Crier and Margaret Kirker made a hit as Gretchen. Charles Stuart as Oscar read his lines with excellent effect. Others who worked hard were W. J. Butler as Baron Stanbach, George Bryant as Stolbach, a traitor; Daniel Jarrett, Frederick Power, Edwin Fowler, Julian Reed, Robert Keane, Charles Howson, Margaret Kirker, Miss Mayer, and Mary Cecil. The olio included Brooks Brothers, Carlos' dogs, Beardsley Sisters, R. H. Mohr, and the kalatechnoscope.

PROCTOR'S FIFTH AVENUE.—The comedy, On 'Change, proved a good medium for showing the talents of the clever members of the stock company last week. Excellent work was done by Wallace Erskine (who was given a hearty welcome by his many admirers), Lotta Linthicum, Verner Clarges, George Ober, H. Dudley Hawley, Albert Roberts, and Loretta Healy. The olio was topped by the Highland Lassies, whose performance is reviewed elsewhere. The charming Sisters Delmore, Irving Jones, Katie Rooney, Bingham, Pierce and Maizee, Heusel and Cooper, and the kalatechnoscope also won a good share of approbation.

HUBTIG AND SEAMON'S.—William H. Pascoe and Helen Mar Wilcox were the headliners of an entertaining programme. They were seen in a one-act play, called Love and War, written by Edmund Day, and staged by Eugene Sanger. The scene is laid in a room in a Washington hotel during the Civil War. Norah Underwood, a female spy in the employ of the United States Secret Service, enters disguised as a soldier boy. She traps a Confederate spy, who is wearing the Northern uniform, but on being cornered she is forced to confess that she is a woman. During their chat they both fall violently in love with each other, and as the Union soldiers are knocking at the door, and both are ardent patriots, the situation is very interesting. The girl, who has during the action of the play put on her proper garments, thinks quickly, gets the man to gag and bind her and tells him to pretend to be mortally wounded. This is the state of affairs when the Union soldiers break down the door. A Union corporal who enters releases the girl, who tells him that the spy has escaped by the window, and so the lovers are left free to fall into each others' arms as the curtain falls. The playlet is for the most part in a comedy vein, and much fun is extracted from the embarrassment of the girl, who is treated as a boy by the big rough soldier. It is well written, cleverly constructed, and admirably played by Mr. Pascoe and Miss Wilcox, assisted by Edward Chappell. The bed in the room and the line referring to it should be eliminated, and when that is done, the players will have a vehicle that ought to please the average audience very nicely. Ascott and Eddie, the well-known acrobatic comedy duo, presented a new act that contains some very bright ideas and allows room for the introduction of their specialties. It is called Things Will Happen, and the title is well chosen, as the act is filled with incidents of an amusing nature, most of which are in the nature of mechanical tricks of an original kind. There is just enough dialogue to carry the thing along, and the gymnastics of Mr. Ascott and the dancing of Miss Eddie help to complete an act that is most amusing. The Imperial Comedy Four—Evans, Cunningham, Jenny, and Roland—indulged in the antics common to all quartettes, and sang very well. Mildred Flora sang, danced and talked entertainingly. The Athos Family opened with a ball bouncing trick that was well done and finished with some of the best acrobatic work seen here in some time. They need a little more practice on their catapult finish, which will be the best thing in the act when they have it perfected. Eulah Lee, a pretty girl with a good soprano voice, scored a tidy little hit with her songs. Matthews and Ashley, clever comedians; Gorman and West, comedy duo, and the moving pictures completed the bill.

NEW YORK ROOF GARDEN.—Datas, a European mental marvel, who remembers a great deal about the world's history, was added to the bill last week, and astonished the patrons with his display of knowledge. Emma Carus, who resigned from Parsifalia, at the Paradise Gardens some days ago, also joined the olio here and was given a most cordial welcome.

AERIAL GARDENS.—A Little of Everything had something added to it last week in the shape of an Offenbach review, in which many of the best airs from the Offenbach operas were introduced. The principal parts were in the hands of Peter F. Dailey and Fay Templeton.

PARADISE GARDENS.—The strong bill arranged by Mr. Hammerstein, headed by Pewitt's Mysterious Face, Paul Spadoni, Charles T. Aldrich, and Mr. Hammerstein's Parsifalia, with Eleanor Falk, drew crowds that tested the capacity of the roof at every performance.

WILDER'S TOUR OF THE WORLD.

Marshall P. Wilder, the famous funmaker, has decided to make a tour of the world next season, and will leave New York about Oct. 1 for San Francisco. From there he will visit successively Honolulu, Samoa, New Zealand, Australia, Manila, Japan, China, Singapore, Ceylon, India, Egypt and London. He will combine business with pleasure, and will give entertainments in every city he visits on his trip. Managers in the various countries and cities mentioned above may communicate with Mr. Wilder, as per his announcement in another column.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,
June 18, 1904.

After her tour in America, Vesta Tilley is back again in London, appearing at the Tivoli and Oxford. Her style is too well known to dilate upon, and it was natural for her to secure an extraordinary amount of applause with that winningness for which she is so much liked. She sang three songs with great effect, especially in her last effort, "Following in Father's Footsteps." Miss Tilley has a smart knack in dressing her act, and it would be difficult to say what is most deserving of being complimented—her taste or her tailor's skill.

A clever English prototype of Charlie Case is Jack Camp, whose style is good and is an undoubted flattery to the former comedian, creating roars of laughter with his patter about his father and himself. I understand he is to pay a return visit to the States, opening on the Keith Circuit.

John Ford is still dancing himself into fame and captures his audience with his cleverness. He will sail next Wednesday on the *Teutonic*, expecting to return here later in the Fall. He should feel very elated over the success he has made.

Ada Blanche, who I can remember when she was playing in America, deputized for Vesta Victoria, and outside of appearing a wee bit stouter, she still possesses the charm which she has already won a reputation for. Her second song, "Mary Is a Fairy," though somewhat suggestive, was pleasing, and the same can be said of Marie Lloyd's, who was also on the bill, making her usual big hit. May Yohe has been slightly indisposed for the past week, and appeared for the first time two nights ago, her voice showing signs of the severe cold she has suffered from. Her turn, however, went very nicely, but I would advise her to strike out for new songs.

By the bye, "Profit" Dowie has been creating a sensation here, and his doings are being well advertised in this hall by the leading artists. I wonder whether it will induce him to have a music hall in Zion City, or, even better, whether some energetic manager will snap him up to give half-hour lectures on "Heathen London."

Smith and Doreto are still appearing on the bill and going well. Binns and Binns are scoring in their tramp musical act. Henry Lee and Terry and Lambert are billed to appear at this hall next week.

At the Shepherd's Bush Empire, one of the daintest halls on the circuit, are appearing Barton and Ashley, of Canal Boat Sal fame. Their act is an amusing skit throughout, Barton's antics as a tramp evoking huge laughter, and they work very well together. Though a tramp and a lady act preceded theirs, their ability was sufficient to carry them through without appearing to the audience as a repetition. Barton and Ashley have booked their passage for America, sailing on the *Teutonic* next Wednesday to enjoy a well earned rest, returning early in October. Frank and Jen Latona, the preceding turn, are excellent in their musical repertoire. His performance on the trombone is a spirited rag-time melody, and his partner's clever pianoforte accompaniment brought down the house. I looked for a new comedy called Inventions, as per the programme, but the only invention I saw was 'n the name. However, Booker and Narble proved themselves capable artists in spite of the misleading title. Their patter on matrimony is very amusing and they caught on well. The Langdons, described as picture singers, seem rather amateurish in their limelight operating, but the pictures were very pretty, and New York city was depicted by night so well that I nearly felt homesick. I understand they have appeared in America, though if it were not for the pictures one would never have thought so. The Brothers Leslie in Music Mad are making the same big hit as they did when I saw them in New York. Madame Emmy's fox terriers proved themselves very cleverly trained and performed their tricks with a marked sagacity. Among others on the bill were the Three Missouris.

Tom Jenkins, the champion wrestler, is making his first appearance in London at the Cambridge and Middlesex, and at the latter hall he attracted a vast crowd to sum his powers up for the forthcoming match with Hackenschmidt, which is to take place at the Royal Albert Hall on July 2 for a purse of £2,000. It seems hardly credible that a hall with such a select history, with its enormous grand choruses and sacred concerts, should open its doors for an attraction of such a purely sportive element. Jenkins did not show much of his ability at the Middlesex, as his opponents were much inferior to him. In an imitative way—which is always poor—Harry Sheldon gave an impersonation of a coon shouter, but I am afraid that in this case imitation is not the sincerest form of flattery; in fact, it was not flattery at all. In his own style—ballad singing—he is passable, and he ought to curtail his efforts to that. Tom Moore, who has made such a hit with coon shouting, happened to be present, and I should have liked to know whether he even considered it as any sort of imitation of his turn. A quaint rule, stuck on the walls of the Middlesex dressing-rooms, reads as follows:

"To Comedians and Knockabout Artists.—If you lack legitimate comedy, spare the proscenium. Damage to scenery, furniture and decorations cannot be considered as fine art or even a display of ordinary ability."

Charles Leonard Fletcher writes me from Madeira, en route to South Africa, that he is enjoying all kinds of good things incident to an ocean voyage, plenty of sport and huge appetite.

Hill and Whittaker have been doing nicely on tour with their banjo playing and singing act.

Press Eldridge is in town and shortly leaves for the Continent. Lew Sully opens at Liverpool next Monday on the Moss Tour, while Alf Lawton is at the Hippodrome of that town.

George H. Harris, manager of Williams and Walker company, and the whole troupe sailed last Tuesday on the *Aurania* for America.

Willie Jefferson and Christie Macdonald are in London, also Hattie Williams, whom I saw smiling happily at the Tivoli, listening to George Robey's funny wheezes.

Tom Browne has made such a pronounced success with his whistling at the Empire Theatre that his engagement there has been prolonged indefinitely.

Prevost and Prevost are making a big hit on the Barrasford Tour.

The Crystal Palace celebrated its golden jubilee last Saturday. Volumes might be written of the history of the Palace. It has always been a temple of musical and dramatic art. Its statuary is unequaled. Blondin made his first appearance in England at the Palace, and its gigantic firework displays by Brock and Company have delighted many thousands during forty years.

The following artists are sailing for South Africa to-day: Servais Le Roy, Talma and Bosco, the Seddons, Tom Wootwell and Emily Lyndale. Among those who are arriving from that shore are the Valdares, Marzella, Lillian Lowe, and Beattie Lindon.

Eugene Stratton catches the *Lucania* at Queenstown to-morrow, bound for New York.

REVONOC.

FRANK C. BOSTOCK ARRIVES.

Frank C. Bostock, the animal trainer, arrived in New York on Saturday last on the *Lucania*. Mr. Bostock came over to look after his interests at Dreamland, Coney Island, and when he has completed his arrangements he will have the largest animal show in the world on view for the amusement of Dreamland patrons. His entire aggregation of trained beasts, which he has been exhibiting at the Paris Hippodrome during the past Winter, has been shipped on three steamers of the Atlantic Transport Line and will be here in a few days. During his season in Paris, which began on November 12 and closed on June 12, the receipts were 1,200,000 francs. Among the animals being imported by Mr. Bostock are a Siberian tiger weighing 700 pounds, and a chimpanzee which is said to be as wise and intelligent as the famous "Consul," which died last Winter in Paris in the height of his popularity.

TROCADERO QUARTETTE.



The men shown in the above picture are the members of the Trocadero Quartette, which was organized in 1894, and has been continuously successful ever since. Unlike many quartettes in vaudeville, the Trocaderos do not indulge in meaningless comedy antics just for the sake of raising laughs. Each member is a capable solo singer, as well as a character actor, and all can not only read music, but can "fake" harmoniously when occasion demands. Their turn is a character singing act, and while they give most of their attention to the proper singing of their selections, they introduce just enough comedy to vary their entertainment. One of the special features of the act is an arrangement of the dialogue by which a good reason is given for the introduction of every song sung. Another good idea practiced by these artists is courtesy toward one another on the stage. When one of the members is singing a solo and putting forth his best efforts, the others do not attempt to distract the audience by any tomfoolery, so that the soloist has the advantage of making an individual hit. The Trocadero Quartette will be seen at one of the leading houses in New York in the near future.

ZIEGFELD JOINS WEBER.

Since the dissolution of the partnership of Weber and Fields everybody has been wondering what plan of action Joseph Weber would follow. The matter was settled last week, when Mr. Weber and Florenz Ziegfeld, Jr., signed a contract to conduct the music hall at Broadway and Twenty-ninth Street as a stock burlesque house, following the policy that has made it successful in the past. Three notable engagements have already been made for the company in the persons of Anna Held, Aubrey Boucicault, and Harry Morris. Mr. Morris will be Mr. Weber's partner in the business of tangling up the English language. He has headed his own company in the burlesque houses for many years and has refused many good Broadway engagements in the past. He and Weber should make an excellent team. Negotiations with other prominent players are now in progress, and when the company is completed the roster will be very imposing. Mr. and Mrs. Ziegfeld have gone to Europe, where Mr. Ziegfeld will keep his eyes open for any novelties that may add to the gayety of New Yorkers during the coming season. The task of furnishing the burlesques will be in the hands of Edgar Smith, who is responsible for the Weber and Fields' skits. The house will be extensively improved during the Summer and when it is reopened will be known as Weber's Broadway Music Hall.

LEW DOCKSTADER'S PLANS.

Lew Dockstader and his minstrel company, under the management of James H. Decker, will open their season at Atlantic City, after which they will make a tour of the principal Eastern cities and seaside resorts, playing only the large places and coming to New York after the holidays for a run. This year's production will be entirely new, and will contain many original novelties. The company will include comedians, singers and dancers of recognized ability and a big novelty now on its way from Europe; also an operatic orchestra of twenty-five picked musicians and two military bands. The entire performance will be given in black face from start to finish. The second part will contain no vaudeville acts, but will be a series of scenes and acts depicting the negro in the field, the city and in his cabin, with his songs, dances and humor. Mr. Dockstader will present two new ideas, which will furnish his audiences with as much laughter as his famous automobile. He also has several new songs. The spectacular transformation, which will be the closing number of the performance, will surpass the sunflowers of last season. The scenery for this and the magnificent first part is by Louis and John Young and P. J. McDonald. The entire production will be staged by James H. Decker.

HIPPODROME FOR NEW YORK.

Thompson and Dundy, proprietors of Luna Park, Coney Island, have secured a lease for sixty years of the plot of ground on Sixth Avenue, running from Forty-third to Forty-fourth streets, and will erect an immense building somewhat similar to the London Hippodrome, except that it will be about four times as large. The building will hold 5,400 people, and will be 200 feet long and 240 feet wide. The plans have been drawn by Mr. Thompson, who is an architect as well as an amusement purveyor, and the contract calls for the completion of the building by January 1, 1905, when the first performance will be given. It is intended to keep the place open the year round with a permanent circus as the attraction. One of the features will be an immense tank, in which aquatic sports will be shown. Building operations will be begun in a few days and will progress as rapidly as possible.

MORE STARS FOR PROCTOR'S.

F. F. Proctor is still holding out big inducements to stars from the legitimate, and they are responding readily to his tempting offers. Jameson Lee Finney is doing "four a day" this week at the Fifth Avenue and 125th Street houses, assisted by Katherine Keys, in a sketch called A Fighting Chance, written by Algernon Tassin. On July 11 Robert T. Haines and Laura Hope Crews will join the vaudeville ranks at Proctor's, presenting a comedietta entitled A Happy Morning, written by Genevieve Haines. Other important people are negotiating with the Proctor management, and many surprises of this kind will be sprung during the Summer.

MISS HAMMERSTEIN MARRIED.

Rose Hammerstein, eldest daughter of Oscar Hammerstein, was married at the apartments of her parents in the Hotel Wellington, this city, on Saturday last to Clifford Le Prevost Tostevin, who is a member of the firm of Meyer and Tostevin, of New York. The ceremony was very quiet and was attended only by relatives and intimate friends. The officiating clergyman was Rev. Dr. Croff, of All Angels' Church. Mr. and Mrs. Tostevin, after an extended wedding tour, will spend the Summer at Arverne, L. I.

SPADONI'S ASSISTANT INJURED.

While Paul Spadoni was juggling his forty-pound cannon balls at Paradise Gardens on Wednesday evening last, one of the balls slipped as he was balancing it on top of a pole held on his chin, and in falling it struck Spadoni's assistant, Carl Grosser, a glancing blow on the temple. Several stitches had to be taken in the wound. Spadoni tried to continue his act, but was forced to cut it short, as a smart assistant is absolutely necessary, and none of the stage hands had the skill that came to Grosser through long practice.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

TOUR OF THE WORLD BY

MARSHALL P. WILDER

ITINERARY:—Leave New York about Oct. 1, 1904, San Francisco, Honolulu, Samoa, New Zealand, Australia, Manila, Japan, China, Singapore, Ceylon, India, Egypt, and London.

Engagements EN ROUTE solicited.

Phone, 2249 Columbus. **Address MARSHALL P. WILDER, 1696 Broadway, New York City.**

WANTED.

Attractions for free street entertainments one day each month during summer and early fall months. Dates about middle of the month. Write A. C. SAVAGE, Adair, Iowa.

"We've made up our mind to sail away."

HUME, ROSS and LEWIS

Sail for Europe June 28. Open on Moss and Stoll Tour. 35 weeks' solid booking.
Address MIRROR.

Will C. Youngs AND L. May Brooks

A Big Musical Act in One.

Glendale Park, Nashville, June 27-July 4. Some open time in August.

GILLIHAN and MURRAY

Last week at Electric. This week on the way to the Coast, where we open on the Orpheum Circuit for four weeks.

More Truth.

We are going out West — And if we can do that,
And will do our best — You can bet a new hat
To please the natives there. — That we can make good anywhere.

P. S.—How are all the folks at Ft. Sherman.

MAJESTIC MUSICAL FOUR

(COLLINS, MA DELL, TERRILL AND SIMON)

NEW ACT A BIG SUCCESS!! The essence of refinement—their swell straights and blackface comedy. Electric Park, Peekskill, New York, this week.

OPEN JULY 11, AND TIME IN AUGUST.



"Those Mysterious Fellows,"

Latimore AND Leigh

Won new laurels week June 20th at Chicago Opera House. Weeks of June 27 and July 8, resting at home.
Address BERT LEIGH, 227 W. 135th St., New York City.
Address ERNEST LATIMORE, 50 Federal St., Lynchburg, Va.

Week July 10, Ramona Park, Grand Rapids, Mich.

Big Success in Comic Opera. **SULLIVAN AND WESTON**

(Jack and the Beanstalk Co.)—*Balto. American*, May 31.—"The hit of the show was J. Francis Sullivan as Sinbad the Sailor, and much of the interest devolved upon him. 'The tale of the Whale,' given by him, with chorus, was heartily enjoyed, and received many encores. 'King Cole' was another which in the hands of Al. H. Weston, made a distinct success." *Balto. World*, May 31.—The hit was J. Francis Sullivan, as Sinbad the Sailor, and he kept things going at a high rate, and with his erstwhile vaudeville companion, Al. H. Weston, as Old King Cole, did a most amusing turn."

(Belle of New York Co.)—*Balto. Herald*, June 7.—"J. Francis Sullivan, who made such a hit last week as Sinbad the Sailor, in Jack and the Beanstalk, was just as funny this week as Karl, the mentally deranged German. Al. H. Weston, as Blinky Bill, was very amusing and his song a hit."—*Balto. American*, June 7.—"J. Francis Sullivan scored strongly as Karl the polite German lunatic, the part made famous by Sam Bernard. Al. H. Weston was Blinky Bill, a tough, and he looked and played the part to perfection."

KATHERINE DAHL

Prima Donna Soprano.

Palace Theatre, Sydney, N. S. W., May 5 to July 1, with Tom Nawn's Co.

W. C. FIELDS

TOURING THE WORLD.

"The most diverting turn at the Hippodrome is the **American Juggler, W. C. Fields.** His manipulation of India rubber balls is the funniest thing we have seen for many a long day."—*The Sportsman*, London, April 7.

Hippodrome, London, until May 28, then en tour.

THE HAPPY GIRL.

MISS LOUIE DACRE

Monologuist and Entertainer. Refined, Original and Funny.

Per. address, 331 East 16th St., City.

WILL H. **The Universal Hit!** MAGDALENE

ARMSTRONG AND HOLLY

In THE EXPRESSMAN.

Magnetism and pleasing personality, nature's gift to an artiste.

THE MUSICAL LAUGH MAKERS.

FRED ECKHOFF AND GORDON ANNA

Twenty-four minutes of laughter and applause. Real laughter—real applause.

Booked by JO PAIGE SMITH or WM. MORRIS.

At Liberty for the Summer and Next Season.

THE FAMOUS

4--EMPERORS OF MUSIC--4

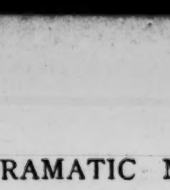
Address, 110 Poplar St., Jersey City Heights, N. J.

Two Hebrew Comedians,

HOEY AND LEE

Who have the brains to write their own parodies; also the voices to sing them.

Address WM. MORRIS.



JOE MYRA BUSTER KEATON

Have been out one week and haven't made anybody laugh yet. But see how we will enjoy it when they do come.

It is so pleasant to hear a street car full of town clowns criticise the show. One three-dollar clerk said: "The company was not compact enough. Didn't know when to come on. And if they learned to act in New York they had better go back Got better to home."

Brunswick, Me., June 20, Merrymeeting Park.

HOMER B. MASON and MARGUERITE KEELER

Moss and Stoll Tour, England, June 13 to Nov. 7. WM. MORRIS, Agent.

MANAGERS, LOOK OUT FOR

LEON MORRIS'

BIG NEW ACT. THE PERFECTION OF ANIMAL TRAINING.

Address The Laurels, Beamond End, Amersham, Buckinghamshire, England.

MLLE. RIALTA

The Queen of the Radium.

In a new and novel Dancing Act, introducing the Radium Dance and the only Transparent Mirror Effect in existence. Now booking time for next season. Address care of MIRROR.

SMEDLEY SKETCH CLUB

PRESENTING

"THE WIDOW'S THIRD," and "THE LITTLE MOTHER."

Now booking 1904-5. Address MIRROR.

MARION LITTLEFIELD

THE AMERICAN CONTRALTO.

Soloist with Salem Cadet Band in New England, for the Summer.

Featuring "Message of the Shamrock" and "Chinghai," from Ditson Publishing Co.

Address, For Open Time, 1904-1905, Smith & Aborn, N. Y. Theatre Bldg., N. Y.

—THE—

Tossing Austins

JOLLY JUGGLERS.

Palace Theatre, Sydney, N. S. W., May to July 1, with Tom Nawn's Co.

Happy Fanny Fields

THE AMERICAN DUTCH GIRL.

One huge success. Topping the bill everywhere.

2 Years Solid Booked in England's Leading Houses.

Permanent address, WARNER & CO., 20 Wellington St., Strand, London, Eng.

"STARRY NIGHT FOR A RAMBLE."

WALTER HAWLEY

"TURN THOSE EYES AWAY."

Sketches, Monologues, Operas and Plays, to Order.

Address 34 East 21st Street, New York City. Care of Jos. W. Stern & Co.

Phil. W. PETERS Nettie

Entertaining in GERMAN and FRENCH

With John and Emma Ray. Season of 1904-5. Direction of STAIR & HAVLIN.

OFF FOR EUROPE.



Hume, Ross and Lewis, whose pictures appear above, arrived in New York last week after a very successful tour of the Orpheum Circuit, finishing up a season during which they have played all the leading vaudeville houses in every section of the United States. They will sail for England on June 28, on the Cunard liner *Aurania*, and will open at the Empire, Shepherd's Bush, England, on July 11, with the Moss and Stoll Tour to follow. They have thirty-six solid weeks booked in Europe, and their act will not be seen here for many months. Judging by their flattering reception in their own country, it is safe to predict that they will be equally fortunate in pleasing the patrons of the halls on the other side of the ocean.

VAUDEVILLE IN BROOKLYN.

The Orpheum Opera company closed its Summer season last week, the offering being Rob Roy. It turned out to be the best attraction they have had. Estelle Wentworth was winsomely winning as Janet and her solos were rendered in a superb manner. Anna Marie Tyler made a distinct impression, especially with her singing, which was highly pleasing. Belle Chamberlain as Flora MacDonald was satisfactory throughout. Edward S. Metcalf was more than welcome and carried off the singing honors in his bass solos as Lochiel. J. K. Murray as Rob Roy was every inch a fine, manly Scot and deserves hearty praise. Phil Branson and Frank Wooley originated most of the comedy and scored heavily. Joseph W. Smith was seen to much better advantage this week as Prince Charles. The Orpheum will inaugurate its regular vaudeville season on Monday, Aug. 29.

Charles Hawtrey was the unit of attraction at the Brighton Beach Music Hall last week and more than delighted the audiences that crowded the theatre at every performance. His support was capable. The other feature, and one that scored heavily, was Eddie Gerard and Jessie Gardiner in Dooley and the Diamond. The sketch has been constantly improved and is now one of the season's biggest laughing hits. Fisher and Carroll proved just as full of good entertainment as ever. Jessie Bradbury in some clever work easily won her audience. Zimmer, the clever juggler, and the great Stein-Eretto Family all pleased. This week another big bill will be featured.

At Henderson's Karsay's myraphone again proved the interesting feature. Mosher, Houghton and Mosher scored heavily in an exceedingly daring cycle act. The Majestic Musical Four produced their new act, The Joker. They have discarded their old comedy makeup and three of the men are doing straight work in capable manner, while the fourth, the joker, is in blackface, and acceptable. Their instrumental music is of a high order and pleasing in the extreme and deserves great credit. Carver and Pollard, about the cleverest sister team we have in vaudeville, were a pronounced hit. Their comedy is capital and their singing calls forth repeated encores. The Whangdoodle Four in some cleverly worked up slap stick comedy dancing tore things up, as usual. Johnnie Carroll proved an undeniable favorite, and Gray and Graham made merry in their musical act. Scott and Wilson did a few clever acrobatic feats, which is but a forerunner of what they are capable of doing in their regular act. Morris and Bowen, May Curtis, Mamie Harnish, Hubert De Veaux, Dick Ford, Dawson and White, the Yanakas, Three Mareenas, and Toledo and Price completed the bill. This week, Mosher, Houghton and Mosher, Al. Treloar, Roatino and Stevens, Four Webbs, Nice and Coy, Whangdoodle Four, Garder and Sommers, Ford and Wilson, Murphy and Brown, Morris and Bowen, Irving Jones, May Trado, Satsuma, Jeannette Brooks, and Zara and Stetson.

At Watson's Cosy Corner The Female Beauty, supposed to be characteristic of the Cosy Corner chorus, is the burlesque. It should prove a really good burlesque. The vaudeville end is supported by Garnold and Adams, Archer and Croker and winsome Ella Shields, "the petite songstress."

Creatore will furnish the special attraction for Manhattan Beach during July 4 week. Shannon's Band, De Wolf Hopper in Wang, and Pain's fireworks are all big drawing attractions. Slafer's Band at Brighton is also one of the season's attractions.

At Dreamland the Four Lukens are the feature of the vaudeville turns. There are many good acts in evidence here and at Luna Park, where vaudeville is a special feature.

GEORGE TERWILLIGER.

NEW ACTS AT NEW ROCHELLE.

On Saturday evening, June 18, Robert Grau put on a most remarkable entertainment at the theatre in New Rochelle, N. Y. The bill was almost entirely made up of new acts, the producers of which were thus given an opportunity of proving whether they have "the goods" or not. The New Rochelle people were very patient, but showed a nice discrimination in handing out their approval. The most prominent actor on the list was Edward R. Mawson, who was supported by an excellent little company in a dramatic sketch called On the Verge. It tells a story of a man who is tempted to rob his father-in-law's safe of some valuable bonds; of his being discovered, and his subsequent murder of the old man. It all turns out to be a dream, and so there is a happy ending. Mr. Mawson can offer his sketch to the managers with every confidence. Maud Banks and company were seen in a play called The Three Wishes. The scene is laid in Russia, and the story concerns two poor peasants who are given three wishes by a fairy prince. Miss Banks is a clever actress, and she put her heart into her work, with fairly good results. Christmas on the Island, by Clay M. Greene, was done in a revised form. Until Mr. Greene writes entirely new dialogue the sketch will hardly get a hearing in the regular theatres, as the references to Christmas are, to say the very least, in the worst possible taste. The singing in the act is excellent, but the audience grew tired of watching the three men in prison suits standing behind their cell doors. The picture presented is anything but enlivening. A melodrama in miniature, called Fortune's Fool, allowed William Frederic and a good company to thrill the audience with heroics. Mr. Frederic gave a good character sketch of a tramp. Joe Kane in a Dutch monologue brought down the house with a good imitation of Sam Bernard and scored a distinct and deserved success. David Edwin and company did a one-act comedy, called A Game of Tag, which was Lend Me Five Shillings, with a few changes in the dialogue. Others who appeared were Elsie Ford and Angela May in A Musical Misunderstanding, arranged by J. Louis MacEvoy; Lillian Carlsmith, contralto; Charles Hargreaves and Alexander Musgrove, duettists; Helene Fredericks, soprano, and Gus Williams, who was not trying a new act, but just keeping his old one in practice.

WILLIAMS AND WALKER ARRIVE.

Williams and Walker and their company, who have been in Europe since April, 1903, and played continuously with the exception of two weeks from the time of their arrival in England, reached New York on the *Aurania* on Thursday last. Bert Williams joined the Masons in Edinburgh, and advanced through the Arch Chapter. The company will rest until late in the Summer, when they will begin a long tour of the United States.

VAUDEVILLE JOTTINGS.

Frank Barry, for the past two seasons with Hyde and Behman's cos., will go with A. H. Woods' attractions the coming season. The Behman Show will not take to the road next season.

Feldman and Ball, singers and dancers, are in their sixth week with the Irving French co. and write that they are meeting with big success with their eccentric singing and dancing acts. They have several very flattering offers for next season.

Latimore and Leigh played a successful engagement at the Chicago Opera House week of June 20, their substitution mystery proving one of the hits of the bill. The team will rest for the next two weeks at their homes, Leigh in New York and Latimore at Lynchburg, Va. They will resume work week of July 10 at Ramona Park, Grand Rapids, Mich.

Larry Dooley, the well-known minstrel, is at his home in Galveston, Tex., seriously ill. He would be glad to hear from his friends.

Carleton Macy and Maud Edna Hall are making their New York debut in vaudeville this week at Proctor's Twenty-third Street in a sketch called Lord Dopey's Finish.

The Sisters Meredith were so successful at the Folies Marigny, Paris, that their time there was extended until the end of June. They are still singing "Hiawatha," and report that it is as much a craze in Paris as it was on this side of the water. During their stay in Paris they have added some very handsome costumes to their extensive wardrobe.

Edith Helena has been remarkably successful in Europe from the occasion of her first appearance over there. Her engagement at the Wintergarden, Berlin, has been prolonged until July 18. She will remain in Europe for at least eighteen months longer, as she has been re-engaged and prolonged at every theatre in which she has played. She will play a return engagement in May and June, 1905, for eight weeks at the London Empire, where it is said she will receive the largest salary ever paid for a straight singing act at a London music hall.

Will H. Murphy and Blanche Nichols were among the headliners at Keith's, Boston, last week, and their new act, From Zaza to Uncle Tom, was such a success that they have been retained for a second week. The new act was written by Mr. Murphy, and, according to notices in the Boston papers, it is the best thing he has ever done. He is assisted by Blanche Nichols, Vera Lillian, and Will Queerit, and uses several sets of special scenery. The new act will be seen in New York in the near future.

Hurtig and Seamon will give a monster benefit at their new pier at Arverne, L. I., on July 6, for the fund to relieve the sufferers by the disaster on the "General Slocum."

Mrs. William J. Hand (Grace Euler) presented her husband with a baby boy June 13 at East Cambridge, Mass. The little fellow lacked an ounce of weighing eleven pounds, and mother and child are doing well. Mr. Hand is manager of Flynn's American Minstrels this Summer, touring the New England parks.

The midgets in Dreamland, Coney Island, are all agog over the announcement of the engagement of two of their number in marriage. The happy pair are Hanse Andre, a bareback rider, and Ludwig Nigowitz. The wedding will be a great event and should prove a good drawing card.

"Rex," one of Bostock's big lions, died of pneumonia at Coney Island last week.

Jeanne Ardelle and co. are playing at Savin Rock Park, New Haven, this week.

Katherine Nelson, who was at the Park Theatre, Bayonne, N. J., last week, enjoyed the distinction of seeing her name in very large type in the paper after her first appearance. It is evident that she captivated the New Jersey critic completely by her clever work, as the review of her performance was couched in terms of the highest praise.

Brandu, the Hindoo snake charmer at Bostock's, Coney Island, was bitten by a rattler last week and is under treatment at the hospital. He was dosed with whisky as soon as the accident happened, as even the Hindoos approve of cornjuice as an antidote for snake bites.

Harry and Sadie Fields were compelled to cancel their date at Tony Pastor's week of June 20, as The Road to Ruin still has two weeks in Pittsburgh before the season closes. They will go to the mountains for a few weeks before resuming work on Aug. 20.

Nellie Dunbar, female baritone, has gone to her home in Columbus, O., for a much needed rest, after a forty-three weeks' season. Miss Dunbar has been very successful with her illustrated songs. "You're as Welcome as the Flowers in May," "Your Dad

VAUDEVILLE.

ALWAYS OPEN FOR GOOD, LIVE, UP-TO-DATE ACTS.

Send in your open dates. We'll find a place for you.

Baldwin Park
Quincy, Ill.
M. MANNIST, Mgr.



RITA MARIO
The Celebrated Violiniste
IN VAUDEVILLE
After a year's absence, during which time she has been heard on the concert stage only
"One of the best entertainments ever offered in the Y. M. C. A. Star Course, was that at the Valentine Theatre last evening. Rita Mario, the remarkable violin virtuoso, who was a favorite at the Arcade Theatre, here, recently, played with great confidence several famous solos. She has developed surprising technique, and her playing is now truly wonderful."—*Toledo Times*, Jan. 29, 1904, Toledo, Ohio.
Permanent Address,
632 Columbia Road, Boston, Mass.

PASTOR'S
WEST and VAN SICKLEN, SHARLE and VIOLET ALLEN,
Extra attraction,
FRANCELLI and LEWIS, CASEY and LE CLAIR,
Dancing Mitchells, La Pages,
MISSES ALEXANDER and HOFFMAN,
Gray and Graham, Fraser Trio.
Esher Sisters, Marvelle and Gleason,
Byrne and West, The Morriscope.

I write SKETCHES for Vaudeville work.
Generally have one or two on hand.
M. H. LINDEMAN, P. O. Box 344, Brooklyn, N. Y.

VAUDEVILLE. VAUDEVILLE.

ST. ONGE BROS.
Smart Comedy Cyclists.
Snappy Work. Week July 4th, Proctor's 125th Street.

ZELMA RAWLSTON
"LOUISIANA"
Delmar Gardens, St. Louis, Mo.

BERT HOWARD and LEONA BLAND
"THE STAGE MANAGER."
MR. WILL M. CRESSY, THE NATURAL BORN FIXER,
Has elaborated upon the act, and we now submit a brand new act with all new ideas. You all know Mr. Cressy—well!!
Address 2214 Federal St., Camden, N. J.

J. A. Murphy AND ELOISE Willard
Weeks July 10-17 open. Address as per route. "Have a Doughnut?"

Mr. and Mrs. James P. Lee and Little Madeline.
At Liberty for Next Season.
Address all agents, or 38 McAdoo Ave., Jersey City, N. J.
Open to inducements!

TIM McMAHON AND EDYTHE CHAPPELLE
20 Minutes Before the Train Leaves.

Summer all Booked.
SHORTY and LILLIAN DeWITT
Who is THE JANITOR? Wait and see?
945 East 168th St., N. Y. City.

"DID YOU EVER SEE ANY CHINEE MONEY?"
VAN BROS.
Musical Comedians
Have signed with Sullivan, Harris and Woods, For Billy B. Van's new musical comedy.

CHARLES HORWITZ
(Of HORWITZ & BOWERS).
Author of the Most Successful Sketches and Monologues in Vaudeville.
Now being played by Le Roy and Clayton, Monroe, Mack and Lawrence, Howard and Bland, Gracie Emmett and Co., Mr. and Mrs. Gene Hughes, Kine and Gotthold, Baker and Lyn, Nelson and Milledge, Mack and Elliott, Fred and Bess Lucier and others. New sketches recently completed for Russell Bros., Nichols Sisters, and others
For terms on Plays, Sketches and Monologues, address
Care JOS. W. STERN & CO. CHARLES HORWITZ, 34 East 21st St., N. Y.

EVERHART
THE HOOPNOLOGIST.
Just fell heir to one Ten Thousand Dollar Contract through the good will of Europe's greatest Vaudeville Manager. This is how it looks in figures—$10,000, a one with four little hoops, and strange to say, he hoopnotized and charmed cipher shaped timber 28 weeks, during the London Coronation, for the same manager. Answer:
"A rolling stone gathers no moss;
But Moss gathers the original Rolling Hoops."
N. B.—Re-engaged at Cleveland's New Theatre, Chicago, where all mail may be addressed till July 10th.
P. S.—They certainly was good to me.

"The Original Timber Trainer."

Elsie Janis

Formerly "LITTLE ELSIE"
"Every now and then you can find in the Vaudeville theatre some exceptional performer, some particularly talented person, who gives promise of rising above things vaudeville and ultimately sharing in the best art of the theatre. I found such a performer last week at the Avenue in Miss Elsie Janis. Miss Janis as yet is but an immature girl. She has a perfect freedom of movement and gesture, a versatility of expression and an aptness at mimicry that indicates real genius. You know it is the art of imitation that is prima facie evidence of a greater art, for acting is but imitation after all."—*Pittsburg Dispatch*, May 1.
Address, MIRROR or Agents.

ALICE ALVA
"The lady with the Clarinet." Big novelty musical act. Invites offers for season 1904-05.
BUFFALO, N. Y., Gen. Del.

DeLONG and CADMAN
In a musical sketch entitled
BOWERY vs. BARRACKS
Address Box 422, Pittsburg, Pa.

'Jess" Dandy
Will play a few Vaudeville Engagements prior to rejoining Prince of Pilsen (American Co.) Season 1904-05.
(Tel. 392L Tremont) Tremont, N. Y. City. ALL AGENTS.

At Liberty Season 1904-5.
ZAT ZAM AND MOWRA
The Original Mexican Knife Throwers, Magicians and Illusionists. The Finest Magic Stage Setting in the Profession. Reliable Company only, address
Care Broadway Musee, St. Louis, Mo.


VAUDEVILLE MANAGERS.
They make good style of feature.
CRIMMINS & GORE
A Sure Talk on Any Bill.
Address DAN CRIMMINS,
261 West 23d St., New York.

MILTON and DOLLY NOBLES
STARRING IN
DRAMA AND VAUDEVILLE.
Agents or 139 First Place, Brooklyn.
Phone, 182-A Hamilton.



Gave His Life for His Country," and "The Man With the Ladder and the Hose."

Jones and Sutton play Rye Beach, Rye, N. Y., week of June 27. They are on the Frank Melville park circuit.

The Eight Highland Lassies, for the past week the headline attraction at Proctor's Twenty-third Street and Fifth Avenue theatres, were specially engaged for Poli's Theatre, Hartford, Conn., as one of the attractions of this week's bill. Following this engagement they have several offers to play at important houses.

Baron Kaneko, Japanese Commissioner to the Louisiana Purchase Exposition, was an interested spectator at Proctor's Fifth Avenue Theatre on Sunday evening. The baron, who is a graduate of Harvard and a close student of Occidental methods, found much to interest him in the Proctor system of conducting seven theatres under the continuous performance policy. In the executive department he found many ideas which will doubtless appear in changed form in Japan on his return.

After an exceedingly successful season in Europe, Drawee, the juggler, has returned to America. He opened in Amsterdam without a week booked ahead, but soon had contracts for his entire season. He will return in the Fall to complete engagements in all the best houses of Europe.

Harry Le Clair is this week playing an engagement at Rocky Springs Park, Lancaster, Pa., after which he will immediately join his family at their cottage in Atlantic City, where he will remain until rehearsals are called for Beauty and the Beast, for which he has been engaged for the coming season.

Dave Nowlin, accompanied by his wife, Gladys Van, is spending a few weeks at his home at Austin, Tex. Mr. and Mrs. Nowlin were guests of the Austin Choral Society on June 20 in their rooms at the Hotel Driskill. The management of the Hyde Park Stock co. secured their services as a special feature attraction for week of July 3. After their vacation and an extended fishing trip on the Gulf of Mexico, they will resume their park dates as features on the Burke circuit.

Howard and Bland's new sketch, The Stage-Manager, which was tried some weeks ago at Tony Pastor's, has been entirely rewritten by Will M. Cressy, and Mr. Bland is now willing to back it against anything on the boards. Mr. Cressy's new dialogue and business have so improved the act, according to Mr. Howard, that it will not be recognized by those who saw it at Pastor's.

The improvements to be made at Weber's Broadway Music Hall during the Summer include new floors, new seats, with wider spaces between them, and a general renovation of the dressing rooms and offices, as well as entirely new decorations. It is said that $40,000 will be expended.

It is rumored that the syndicate headed by William H. Reynolds, which owns Dreamland, has acquired title to the property controlled by the Sea Beach Land Company at Coney Island. This property includes the ground upon which Luna Park stands. Thompson and Dundy have a lease of the land for twenty-one years, and last week they received permission to increase their capital from $1,000,000 to $2,000,000.

As the opera house at Greenwich, Conn., is closed a minstrel entertainment, scheduled for June 22, given by the young men attached to St. Mary's Dramatic Circle, had to be given in a new church building, which is now under construction.

The Sisters Howard opened at Dreamland, Coney Island, on June 11, being the first singing act to play there. They were so successful that they were reengaged for the weeks of June 20 and 27.

The floating roof-garden on the "Grand Republic" will open its regular season on Sunday evening, July 3.

Kate Gilbert has arranged for two sketches by H. A. D'Arcy, author of The Face Upon the Floor, for presentation in vaudeville next season.

Estella X. Wills has abandoned her starring tour in repertoire and is making a success with her "Laughing Song."

Maria Shannon, a sister of Effie Shannon, will appear in a sketch next season in the leading vaudeville houses.

Joseph Maddern, while bathing on Thursday last at Revere Beach, Mass., heard a cry for help. He swam out and made an effort to rescue a man who was drowning. The man became unconscious just as Mr. Maddern seized him, and as the water was very rough he became very much exhausted with his efforts to bring the limp form ashore. Two other swimmers heard Mr. Maddern's cries and he and his burden were safely landed and happily revived with the usual restoratives.

M. La Pell Dixon, late of La Pell and Wheeler, was granted an absolute divorce from his wife, Edna May Wheeler in Judge Frost's Court at Kalamazoo, Mich., on June 18.

Clark Ross has dissolved partnership with Zelda Marston and will work alone for the present.

Zelma Rawlston has made a decided hit in one of the leading roles in the big spectacular production, Louisiana, now playing at Delmar Gardens, St. Louis. She plays a grisette in the second act and a boy in the last act, in which she introduces her specialty with much success.

Winnifred Florence, neice of the late W. J. Florence, who has been playing at Keith's the past week, is negotiating with a manager for an early Broadway appearance.

VAUDEVILLE PERFORMERS' DATES

Abbott, Annie—Cleveland's, Chicago, 27-July 2.
Acrobatic Girls, Eight—Folies Bergere, Paris, France —indefinite.
Adamini and Taylor—Flynn Circuit of Parks, 20-Aug. 27.
Adams and White—Steeplechase Pier, Atlantic City, 27-July 2.
Adams, James R.—Luna Park, Coney Island—indefinite.
Adgie's Lions—Manhattan Beach, Cleveland, O., 16-July 2.
Alburtus and Bartram—Circus Variete, Stockholm, Sweden, June-July.
Aldrich, Chas. T.—Paradise Roof, N. Y., 6-July 2.
Alexander and Hoffman—Pastor's, N. Y., 27-July 2.
Alexandria, Mlle.—Luna Park, Coney Island, May 10-Sept. 3.
Alexis and Schall—Springbank Park, London, Can., 27-July 2.
Allen, Amy—Crescent Gardens, Revere Beach, Mass., 27-July 2.
Allen, Eva—Shea's, Buffalo, 27-July 2.
Allen, Flossie—Proctor's 5th Ave., N. Y., 27-July 2.
Allen, Searl and Violet—Pastor's, N. Y., 27-July 2.
Allisons, The—Park, Bayonne, N. J., 27-July 2, Pastor's, N. Y., 4-9.
Alpha Trio—Keith's, N. Y., 27-July 2.
Amalia and Manoa—Family, Butte, Mont., 20-July 2.
American Trumpeters, Four—Idora Park, Youngstown, O., 27-July 2.
Anderson and Wallace—O. H., Chicago, 27-July 2.
Antrim and Peters—Athletic Park, Buffalo, 27-July 2.
Ardell and Bayard—Savin Rock Park, Springfield, Mass., 27-July 2.
Arminta and Burke—Young's Pier, Atlantic City, 27-July 2.
Armstrong and Holly—Avon, Youngstown, 27-July 2, Casino, Wheeling, W. Va., 4-9.
Ashton, Margaret—Tivoli, London, Eng.—indefinite.
Austins, Tossing—Palace, Sydney, Australia—indefinite.
Avolos, Two—Cleveland's, Chicago, 27-July 2.
Baader-La Velle Trio—East End Park, Memphis, Tenn., 26-July 2.
Baker and Lynn—Beaver Falls, Pa., 27-July 2.
Ball and Davis—Olympia Park, Chattanooga, 27-July 2.
Bard and O'Brien—Young's Pier, Atlantic City, 27-July 2.
Barneys, Three—Palm, Cripple Creek, 27-July 2.
Barrett Sisters—Birmingham, Ala., 27-July 2.
Barretts, Three—Keith's, Phila., 27-July 2.
Barrington, Joseph D.—Empire, Liverpool, Eng., 27-July 2.
Bartells, The—Electric Park, Vailsburg, N. J., 27-July 2.
Bateman, Tom—Newport, R. I., 27-July 2.
Bean and Hamilton—Farm, Toledo, 27-July 2.
Beardsley Sisters—Proctor's, Newark, 27-July 2, Henderson's, Coney Island, 4-11.
Bedini and Arthur—New York Roof, N. Y., 27-July 2.
Bell—Green Front, Deadwood, S. D., 27-July 2.
Bellman and Moore—Norumbega Park, Boston, 27-July 2.
Benner, Emelie—Gorman Circuit, Hampton Beach, Mass., 27-July 2.
Bennett, Laura—Capitol Hill Park, Hartford, 27-July 9.
Bennington, Billy and Daisy—Grand, Victoria, B. C., 27-July 2.
BERGERE, VALERIE—Orph., San Francisco, 26-July 16.
Bertram, Helen—Orph., Los Angeles, 27-July 2.
Besnah and Miller—Keith's, Phila., 27-July 2.
Blocksom and Burns—Ingersoll Park, Des Moines, 27-July 2.
Bocani and Nevarro—Celeron Park, Jamestown, 27-July 2.
Bowers and Curtis—Orph., Riverside, Cal., 27-July 2.
Brennans, The Musical—Kirby's Park, Baltimore, Md., 20-July 2.
Brittons, The—Park, Bayonne, N. J., 27-July 2.
Brooks, Jeannette—Henderson's, Coney Island, N. Y., 27-July 2.
Brott, J. Jefferson—Crystal, Milwaukee, Wis.—indefinite.
Brott and Hall—Berliner, Sheboygan, Wis., 27-July 2, Bijou, Oshkosh, Wis., 4-9.
Brown, Allie—Calhoun Park, Pittsburgh, 27-July 2.
Brown and Bartoletti—Avon Park, Youngstown, O., 26-July 2, Springbank Park, London, Can., 4-9.
Brown and Wright—Athletic Park, Buffalo, 27-July 2.
BROWNE, WHISTLING TOM—London, Eng.—indefinite.
Brown, W. G., and Ellis Sisters—Highland Lake Park, Winsted Conn., 27-July 2.
Burdette, Madeleine—Hyatt Park, Columbia, S. C., 27-July 2.
Burdick, E. L.—Hiawatha Park, Colorado Springs, 27-July 2.
Burke, La Rue and Inky Bros.—O. H., Chicago, 27-July 2.
Burton and Brookes—Shea's, Buffalo, 27-July 2, Farm, Toledo, 3-9.
Burton and Burton—Trocadero, Chicago, 19-July 2.
Burton Sisters—Forest, Medford, Mass., 27-July 2.
Bush and Gordon—Sheridan Park, Highland, Ill., 26-July 2.
Byrne and West—Pastor's, N. Y., 27-July 2.
Caffery and Grant—Shellpot Park, Wilmington, 27-July 2.
Cahill, Wm.—Renwick Park, Ithaca, 27-July 2.
Calcedo, Juan A.—Hippodrome, London, Eng.—indefinite.
Calabrasa—A. and S., Boston, 27-July 2.
Caldwelle, Anna—Point of Pines, Mass., 27-July 2.
Caldwell, Dave—Otsego Park, Oneonta, 27-July 2.
Carlin and Otto—Euclid Ave. Garden, Cleveland, 27-July 2.
Carrie, Mlle.—Oak Summit Park, Evansville, Ind., 27-July 2.
Carson and Willard—Electric Park, Kansas City, 26-July 2, Temple, Detroit, 4-9.
Carter and Bluford—Calhoun Park, Pittsburgh, 27-July 2.
Carter, Mr. and Mrs. Carl—Edison, Helena, 26-July 2.
Carus, Emma—New York Roof, N. Y., 27-July 2.
Castellane—Electric Park, Vailsburg, N. J., 27-July 2.
Castellat and Hall—Electric Park, Marion, Ill., 26-July 2.
Castle and Collins—Pavilion, Charlotte, N. Y., 27-July 2.
Chinquilla, Princess—Athletic Park, Buffalo, 27-July 2.
Clark, Billy—Cleveland's, Chicago, 27-July 2.
Clarke and Temple—Sabatia Park, Taunton, Mass., 27-July 2.
Clarke, Wilfred—Wenona Beach, Bay City, 28-July 2.
Claus and Montez—Cineograph, Spokane, Wash., 27-July 2.
Cliff, Farrell—Thunderbolt Casino, Savannah, Ga., 27-July 2.
Clifford and Hale—Keith's, Boston, 27-July 2.
Coakley and McBride—Cleveland's, Chicago, 27-July 2.
Coghlan, Rose—Avenue, Pittsburgh, 27-July 2.
Colby Family—Forest Park, St. Louis, July 3-9.
Cole and Clemens—Steeplecase Pier, Atlantic City, 27-July 2.
Collins and Hart—Paradise Roof, N. Y., May 30-July 2.
Comfort, Mack and Comfort—Sea Isle City 27-July 2.
Consor's Dogs—Athletic Park, Buffalo, 27-July 2.
Conway and Killeen—Point of Pines, Mass., 27-July 2.
Conway and Leland—Empire, Holloway, Eng., 27-July 2, Empire, New Cross, Eng., 4-9.
Cooke and Rothert—New Moulin Rouge, Paris, France, July 1-Aug. 31.
Coopers, The—Keith's, Boston, 27-July 2.
Cotton's Donkeys—Railway Park, Woonsocket, R. I., 27-July 2.
Coutrney, Maud—London, Canterbury and Paragon, 27-July 2.
Craig, Thomas—Calhoun Park, Pittsburgh, 27-July 2.
CRESSY, WILL, AND DAYNE, BLANCHE—Coutoocook River Park, Concord, N. H., 27-July 2.
Cunningham and Coveney—Park, New Bedford, Mass., 27-July 2, Fair, Touro, Mass., 4-9.
Curtis and Adams—Toledo, O., 27-July 2.
D's and D's—Blaziers, Portland, Ore., 20-July 2.
Dacey and Chase—Bon Ton, Salt Lake City, 20-July 2.
Daly and Devere—Keith's, Phila., 27-July 2.
Damm Bros.—New York Roof, N. Y., 27-July 2.
Daniels, Walter—Pottstown, Pa., 27-July 2.
Darrow, Mr. and Mrs. Stuart—Lake Grove Park, Auburn, Me., 27-July 2.
D'Arville Sisters—O. H., Chicago, 27-July 2.
Davenport and White—Pleasure Beach, Bridgeport, Conn., 27-July 2.
Davenport, Harry—Keith's, N. Y., 4-9.
Davis and Macauley—Cleveland's, Chicago, 27-July 2.
De Faye Sisters—Electric Park, Albany, 27-July 2.
De Graff Sisters—Electric Park, Vailsburg, N. J., 27-July 2.
De Laceys, The—Chutes, San Francisco, 27-July 2.
De Lacom and Fields—So. Whitely, Ind., 27-July 2.
De Onzo Bros.—Park, Bayonne, N. J., 27-July 2.
Delmore and Darrel—Lynchburg, 27-July 2.
Delmore, The Misses—Park, Bayonne, N. J., 27-July 2, Brighton Beach 4-9.
Derenda and Green—New Star, Portland, Ore., 27-July 9.
Dickerson, Charles E.—Hanlon's Point, Toronto, Can., 27-July 2, Olcott Beach, N. Y., 4-9.
Dixie Troubadours—Calhoun Park, Pittsburgh, 27-July 2.
Doherty's Poodles—Shea's, Buffalo, 27-July 2.
DOHERTY SISTERS—Ammont, Moscow, Russia, 16-July 16.
Dorsch and Russell—Proctor's 5th Ave., N. Y., 27-July 2.
Drawee—Celeron Park, Jamestown, N. Y., 26-July 2.
Dumont, Daisy—Keith's, Phila., 27-July 2.
Duncan, A. O.—Avenue, Pittsburgh, 27-July 2.
Dunn and Evelyn—Crescent Gardens, Revere Beach, Mass., 27-July 2.
Dunworth, Fred—Proctor's 5th Ave., N. Y., 27-July 2.
Dupree and Dupree—Auditorium, Ontario Beach, N. Y., 27-July 2.
Earl and Wilson—Avon Park, Youngstown, O., 27-July 2.
Edgertons, The—Riverside Park, Winnipeg, 20-July 2.
Eldora Sisters—Forest, Medford, Mass., 27-July 2.
Elinore Sisters—Cleveland's, Chicago, 26-July 2, Forest Park, St. Louis, 3-9.
Elliot and West—Southern Park, Pittsburgh, 27-July 2.
Ellsworth and Burt—Athletic Park, Buffalo, 27-July 2.
Elmer, Terry—O. H., Chicago, 27-July 2.
Elmer, Marie—Electric Park, Vailsburg, N. J., 27-July 2.
Eltrym, Brooke—Lakeside Park, Akron, O., 27-July 2.
Empire City Quartette—Keith's, Phila., 27-July 2.
Esher Sisters—Pastor's, N. Y., 27-July 2.
Everett Sisters—Monte Carlo, Nome, Alaska, 13-July 2.
Everhart—Cleveland's, Chicago, 6-July 10.
Fadettes Orchestra—Keith's, Boston, 20-July 2.
Falardo—Lakeside Park, Akron, O., 27-July 2.
Falk and Semon—Sans Souci Park, Chicago, 27-July 2.
Falk, Eleanor—Paradise Roof, N. Y., 13-July 2.
Fantas, Two—Novelty, Fresno, Cal., 27-July 2, Unique, Los Angeles, 4-10.
Farley, James and Bonnie—Park, Auburn, Me., 27-July 2.
Fay Sisters—Chutes, San Francisco, 20-July 2.
Fentelle, Harry—Lake View Park, Terre Haute, Ind., 26-July 2, Lakeside Park, Dayton, O., 3-9.
Ferguson and Beeson—Park, Wheeling, W. Va., 27, July 2.
Ferguson and Dupree—Saratoga Park, Pottstown, Pa., July 4-9.
Ferguson and Passmore—Chester Park, Cincinnati, 26-July 2.
Fernandez-May Trio—Lucerne, Switzerland, July 1-31.
Ferranti—A. and S., Boston, 27-July 2.
Ferry—G. O. H., Butte, Mont., 19-July 2.
FIELDS, W. C.—Empire, Liverpool, 27-July 2, Empire, Newcastle, Eng., 4-9.
Fields, W. H.—Queen City Garden, Elmira, N. Y., 27-July 2.
Fields, "Happy" Fanny—Empire, Shields, Eng., 27-July 2.
Finney, Jameson Lee—Proctor's 5th Ave., N. Y., 27-July 2.
FISHER, MR. AND MRS. PERKINS—St. Louis Fair, 27-July 2.
Fitzgerald, H. V.—Springbank Park, London, Can., 27-July 2.
FLETCHER, CHARLES LEONARD—Empire, Johannesburg, S. A., May 28-Sept. 30.
Flynn, Joe—Avenue, Pittsburgh, 27-July 2.
Ford and Wilson—Henderson's, Coney Island, N. Y., 27-July 2.
Ford, John—Tivoli, London, 23—indefinite.
Foster, Ed—Orpheum, Los Angeles, 27-July 9.
Fowler, Bertie—Shea's, Buffalo, 27-July 2.
Fox and Melville—Gatti's, London, 30-July 2.
Fox, Mae Joyce—Crystal, Milwaukee—indefinite.
Franzmathes and Lewis—Springbank Park, London, Can., 27-July 2.
Fraser Trio—Pastor's, N. Y., 27-July 2.
Frederick Bros. and Burns—O. H., Chicago, 27-July 2.
Fredo and Dare—Temple, Detroit, 27-July 2.
Frencelli and Lewis—Pastor's, N. Y., 27-July 2.
Frosto, Chas.—Forstkeller, Milwaukee, 27-July 2.
Fulgora, Robert—Ingersoll Park, Des Moines, 27-July 2.
Fuller, Ida M.—Follie Marigny, Paris, France, May 2-July 31.
Gagnoux, The—Wheeling, W. Va., 26-July 2.
Garden and Sommers—Henderson's, Coney Island, N. Y., 27-July 2.
Gardner and Maddern—Crescent Gardens, Revere Beach, Mass., 20-July 2.
Gardner, Jack—Forest Park, St. Louis, 27-July 2.
Garson, Marion—Park, Bayonne, N. J., 27-July 2.
Gasch Sisters—Paradise Roof, N. Y., 13-July 2.
Gavin and Platt—Reeves Park, Fostoria, O., 26-July 2.
Gillen and Gillen—Novelty, Stockton, 27-July 2.
Gilmore and Leonard—Keith's, N. Y., 27-July 2.
Gilson, Lottie, and Billy Hart—Proctor's, Newark, 27-July 2, Steeplechase Pier, Atlantic City, 4-9.
Glenroy, J. Richmond—Point of Pines, Boston, 27-July 2.
Golden, George Fuller—Palace, London, Eng.—indefinite.
Goldsmith and Hoppe—Keith's, Phila., 27-July 2.
Goodwin, Susie—Olympia Park, Chattanooga, Tenn., 26-July 2.
Gordon, Cliff—Keith's, Boston, 27-July 2.
Gordon, Don—Lakeside Park, Akron, O., 26-July 2, Farm, Zanesville, O., 3-9.
Gotham Comedy Four—Woolworth's, Lancaster, Pa., 27-July 2.
Gray and Graham—Pastor's, N. Y., 27-July 2.
Gregory and Lind—Keith's, Boston, 27-July 2.
Gregsons, The—Delmar Gardens, Oklahoma City, 26-July 2.
Guerrero, Rosario—New York Roof, N. Y., 27-July 2.
Guyer and O'Neil—O. H., Chicago, 27-July 2.
Hagan, W. J.—Point of Pines, Mass., 27-July 2.
Hall, Artie—Ingersoll Park, Des Moines, 27-July 2.
Harcourt and Kane—Stone Hill Park, Peoria, Ill., 27-July 2.
Harmony Trio—Keith's, Phila., 27-July 2.
Harrington, Dan J.—Ross Park, Binghamton, N. Y., 27-July 2.
Hart and Leo—Empire, Newport, 27-July 2, Empire, Nottingham, Eng., 4-9.
Haskell, Loney—London, Eng.—indefinite.
Hart, Annie—Casino, St. Joseph, 26-July 2.
Hatch Bros.—Columbia, S. C., 27-July 2.
Hathaway and Walton—Keith's, Phila., 27-July 2.
Hawkins, Lew—Sans Souci Park, Chicago, 27-July 2.
Hawley and Vass—Unique, San Bernardino, Cal., 27-July 9.
Hawtrey, Chas.—Euclid Ave. Garden, Cleveland, 27-July 2.
Hayman and Franklin—Crescent Gardens, Revere Beach, Mass., 27-July 2.
Hayward and Hayward—Keith's, N. Y., 27-July 2.
Healy, John—Steeplechase Pier, Atlantic City, 27-July 2.
Heath, Robert—Keith's, Phila., 27-July 2.
Heclow, Chas.—Springrove Park, Springfield, O., 27-July 2, Fairview Park, Dayton, 3-9.
Heeley and Meeley—Palace, Shaftesbury, London, Eng., 6-July 25.
HELENA, EDITH—Wintergarten, Berlin, Germany, 16-July 15.
Henderson and Ross—Riverside Park, Saginaw, Mich., 26-July 2, Temple, Detroit, 4-9.
Heron, Eddie—Orph., Los Angeles, 26-July 9.
Hickey and Nelson—Park, Bayonne, N. J., 27-July 2.
Higgens and Phelps—O. H., Chicago, 27-July 2.
Hill, Hamilton—Empire, Newcastle, Eng., 27-July 2, Empire, Shields, 4-9.
Hillman, Geo.—Ft. Sheridan Park, Highwood, Ill., 26-July 2.
Hills, Four—Point of Pines, Mass., 27-July 2.
Hoch and Elton—Keith's, N. Y., July 4-9.
Hoffman, Lew—Empire, Anaconda, Man., 26-July 2.
Holbrooks, Musical—A. and S., Boston, 27-July 2.
Holdsworth, Mrs. Leslie—Casino Park, Toledo, O., 27-July 2.
Hollands, The—Wenona Beach Park, Bay City., Mich., 27-July 2.
Holloway Trio—Forest Park, St. Louis, 27-July 2.
Holt, Dan S.—Pickett Springs, Montgomery, Ala., 27-July 2.
Hood, Sam—Lyceum, San Francisco, 29-July 2.
Hoopers, The—Empire, Middlesboro, 27-July 2, Empire, Leeds, 4-9.
Hosack and Smith—Avenue, Pittsburgh, 27-July 2.
Howard Bros.—New York Roof, N. Y., 27-July 2.
Howe and Scott—Orph., San Francisco, Cal., 19-July 2.
Hughes, Mr. and Mrs. Gene—Woolworth's, Lancaster, 27-July 2.
Hurleys, The—Steeplechase Pier, Atlantic City, N. J., 27-July 2.
Irving Trio—Ogden, U., 27-July 2.
Jack-Theo Trio—Woolworth's, Lancaster, Pa., 27-July 2.
Jacksons, Three—O. H., Chicago, 27-July 2.
Jamesons, The—Grand, Toledo, O., 27-July 2.
Japanese Ballet—Avenue, Pittsburgh, 27-July 2.
Jennings and Jewell—Crystal, Denver, 20-July 2.
Jerome and Meredith—Proctor's 23d St., N. Y., 27-July 2.
Johnson and Dean—Alhambra, Paris, France, July 1-31.
JOHNSTONS, MUSICAL—Palace, Sydney, N. S. W., May and June.
Jones, Irving—Henderson's, Coney Island, N. Y., 27-July 2.
Keane, J. Warren—Proctor's 125th St., N. Y., 27-July 2.
Keatons, The—Riverton Park, Portland, Me., 27-July 2
Kelcy, Mr. and Mrs. Alfred—Rock Springs Park, E. Liverpool, O., 27-July 2.
Kelleher, M. J.—Proctor's 23d St., N. Y., 27-July 2.
Kelly and Kent—Euclid Avenue Garden, Cleveland, O., 27-July 2.
Kelly and Violette—Avenue, Pittsburgh, 27-July 2.
Kelly, Spenser—Keith's, N. Y., 27-July 2.
Kelly, Walter C.—Park, Bayonne, N. J., 27-July 2.
Kennedy, Frank and Edward—Park, Lowell, Mass., 27-July 2.
Kenton, Dorothy—Olentangy Park, Columbus, 26-July 2, O. H., Chicago, 3-9.
Kiralfo—Unique, Salt Lake City, 27-July 2.
Kitamura Japs—Shea's, Buffalo, 27-July 2.
Klein, Ott and Nicholson—Riverton Park, Portland, Me., 27-July 2, Merrymeeting Park, Brunswick, Me., 4-9.
La Clair and West—Lyric, Lincoln, Neb., 27-July 2.
La Tour, Irene—Dorney Park, Carnival, Allentown, Pa., 27-July 2, Midsummer Carnival, Trenton, N. J., 4-9.
La Veen and Cross—Forest, Medford, Mass., 27-July 2.
La Vine-Cimaron Trio—Keith's, Phila., 27-July 2.
Lamoines, Three—Avenue, Pittsburgh, 27-July 2.
Latona, Frank and Jen—Empire, New Cross, 27-July 2, Empire, Hackney, Eng., 4-9.
Lawlor, Charles B., and Daughters—Proctor's 23d St., N. Y., 27-July 2.
Lawrence, Al.—Keith's, N. Y., 27-July 2.
Le Clair, Harry—Rocky Springs Park, Lancaster, Pa., 26-July 2.
Le Pages, The—Pastor's, N. Y., 27-July 2.
Lee, Eulah—Electric Park, Vailsburg, N. J., 27-July 2.
Leonard and Leonard—West End Park, New Orleans, 20-July 2.
Le Roy and Woodford—Proctor's 5th Ave., N. Y., 27-July 2.
Leslie, Eddie—Oak Summit Park, Evansville, Ind., 27-July 2.
Lewis and Lake—Lyric Park, Wichita, Kan., 27-July 2.
Libbey and Trayer—Lake Contrary, St. Joseph, Mo., 26-July 2, Mannion's Park, St. Louis, Mo., 3-9.
Lindsay's Animals—Casino Park, Kalamazoo, Mich., 26-July 2.
Littlefield, C. W.—Woolworth's, N. Y., 27-July 2.
Lloyd, Herbert—Casino, Norfolk, 27-July 2.
Lombard, Preston A.—Chestnut Hill Park, Phila., May 30—indefinite.
Lorrett—Lawrence, Mass., 27-July 2.
Lukens, Four—New York Roof, N. Y., 27-July 2.
Lydell and Butterworth—Keith's, N. Y., 27-July 2.
Lyne and Leonard—Edison, San Bernardino, 27-July 2.
McDonald and Henry—Fort Sheridan Park, Highwood, Ill., 27-July 2.
McDowell, John G. and Alice—Wenona Beach, Bay City, Mich., 27-July 2.
McGrath Bros.—Proctor's, Newark, 27-July 2.
McIntire and Heath—Keith's, Phila., 20-July 2.
McKinnon and Reed—Summer Park, Lima, O., 27-July 2.
McShaffreys, Musical—Orph., Tacoma, Wash., 27-July 2.
Macbans, Juggling—New York Roof, N. Y., 27-July 2.
Macey and Hall—Proctor's 23d St., N. Y., 27-July 2.
Mackie, Chas. H.—Crescent Gardens, Revere Beach, Mass., 27-July 2.
Macks, Two—Young's Pier, Atlantic City, N. J., 27-July 2.
Madcaps, Three—Luna Park, Coney Island, N. Y., 27-July 2.
Majestic Musical Four—Electric Park, Peekskill, N. Y., 27-July 2.
Major Sisters—Park, Erie, Pa., 27-July 2.
Mantell and Lamb—Edison, Olympia, Wash., 27-July 2.
Marcel's Art Studies—Orph., Los Angeles, 20-July 9.
Marco Twins—Point of Pines, Mass., 27-July 2.
Marcus and Gartelle—Henderson's, Coney Island, N. Y., 27-July 2.
Mardo—West End Heights, St. Louis, Mo., 27-July 2.
Marlo and Plunkett—Casino Park, Toledo, O., 27-July 2, Springbank Park, So. Bend, Ind., 4-9.
Marsh and Sartella—Proctor's 5th Ave., N. Y., 27-July 2, Proctor's, Newark, 4-9.
Marshall, The Mystic—Pennacook Park, Concord, N. H., 27-July 2.
Martine Bros.—Norumbega Park, Boston, 27-July 2.
Martine and Balmo—Proctor's, Newark, 27-July 2.
Martyne—Park, Shreveport, La., 5-July 3.
Marvelle and Gleason—Pastor's, N. Y., 27-July 2.
Mason, John, and Eva Gray—Shea's, Buffalo, 27-July 2.
Mason and Francis—Proctor's 23d St., N. Y., 27-July 2.
Mason and Keeler—Moss and Stoll, Eng., 28-Nov. 18.
Mason's Society Belles—Newport, R. I., 27-July 2.
Mathiens, The—Manhattan Beach, Denver, 20-July 2.
Meier and Mora—Regent, Salford, 27-July 2.
Melville and Conway, O. H., Chicago, 27-July 2.
Melville and Stetson—Keith's, Phila., 27-July 2.
MEREDITH SISTERS—Aquarium, St. Petersburg, 29-Aug. 11.
Merian's Dogs—Keith's, Boston, 27-July 2.
Merritt, Hal—Keith's, Boston, 27-July 2.
Midgeley and Carlyle—Sans Souci Park, Chicago, 27-July 2.
Mills and Elida—Young's Pier, Atlantic City, 1—indefinite.
Mills and Morris—Young's Pier, Atlantic City, 13-Sept. 12.
Milward, Jessie—Brighton Beach, N. Y., 27-July 2.
Minor and Galbraith—Empire, San Francisco, 26-July 2.
Moore and Littlefield—Temple, Detroit, July 4-9.
Moore, John—Circus Variette, Stockholm, Sweden, June-July.
Moore, Tom—Place de Republic, Paris—indefinite.
Morris and Bowen—Henderson's, Coney Island, N. Y., 27-July 2.
Morris and Morris—A. and S., Boston, 27-July 2.
Morris and Parker—Olympia Park, Chattanooga, 20-July 2.
Mosher, Houghton and Mosher—Henderson's, Coney Island, 20-July 2.
Mosher's Bull Terriers—Boon Park Circuit, May 30-July 18.
MOTOGIRL, LA CREATRICE—Barrasford Tour, Eng., 8-July 9.
Mozart Comedy Four—Forest, Medford, Mass., 27-July 2.
Movons, The—A. and S., Boston, 27-July 2.
Mudger and Morton—Pavilion, Newcastle, Eng., 27-July 2.
Murphy and Brown—Henderson, Coney Island, N. Y., 27-July 2.
Murphy and Francis—Avenue, Pittsburgh, 27-July 2.
Murphy and Nolen—Keith's, Boston, 27-July 2.
Murphy, Will H.—Keith's, Boston, 27-June 2.
Murray and Clayton—Weast, Peoria, Ill., 27-July 2.
Murray, Elizabeth—Keith's, Boston, 27-July 2.
Musical Bentley—Springbank Park, So. Bend, Ill., 26-July 2.
Myers and Rosa—Proctor's 23d St., N. Y., 27-July 2.
Nelson and Milledge—Forest, Medford, Mass., 27-July 2.
Nesson and Nesson—Electric Park, Vailsburg, N. J., 27-July 2.
New York Comedy Four—Crescent Gardens, Revere Beach, Mass., 27-July 2.
Niblo and Riley—Electric Park, Vailsburg, N. J., 27-July 2.
Nice and Coy—Henderson's, Coney Island, N. Y., 27-July 2.
Nichols, Blanche—Keith's, Boston, 20-July 2.
Novelty Comedy Four—Ross Park, Binghamton, 27-July 2.
O'Brien and Buckley—London—Indefinite.
O'Brien and West—Park, Kingston, Can., 27-July 2.
Opera Bluff Trio—Norumbega Park, Boston, 27-July 2.
Osman and Hunter—Proctor's, Newark, 27-July 2.
Palfrey and Hilton—Keith's, Boston, 27-July 2.
Parker, Bert—Phoenix, Columbus, O., 27-July 2.
Paulinetti and Piquo—Hippodrome, London, April 25-July 9.
Pecari Troupe—Park, Bayonne, N. J., 27-July 2.
Pelot, Fred and Annie—Lake Contrary, St. Joseph, Mo., 26-July 2.
Penfold and Sheehan Co.—Ontario Beach Casino, Charlotte, N. Y., 12-July 3.
Pewitt—Paradise Roof, N. Y., 20-July 2.
Pierce and Maizee—Forest, Medford, Mass., 27-July 2.
Polk and Kollins—London, Middlesex and Cambridge, 27-July 2, Hippodrome, Liverpool, 4-9.
Randall, Sallie—Casino, Toledo, 27-July 2.
Rano's Dogs—Young's Pier, Atlantic City, 27-July 2.
Rathbuns, Flying—Avenue, Pittsburgh, 27-July 2.
Raven, Richard—Proctor's 23d St., N. Y., 27-July 2.
Raymond, Alice—Olentangy Park, Columbus, O., 27-July 2.
Reed Birds—Keith's, Boston, 27-July 2.
Reid Sisters—Proctor's 5th Ave., N. Y., 27-July 2.
Reklaw, Dan—Electric Park, Marion, Ind., 26-July 2.
Reynolds and Watson—Keith's, N. Y., 27-July 2.
Rhode's Marionettes—Young's Pier, Atlantic City, 27-July 2.
Rianos, Four—Ramona Park, Grand Rapids, Mich., 27-July 2.
Rice and Burr—Talaquega Park, Attleboro, Mass., 27-July 2.
Rice and Prevost—Paradise Roof, N. Y., 13-July 2.
Rice Trio—Norumbega Park, Boston, 27-July 2.
Richardson, Lavender—Woolworth's, Lancaster, Pa., 27-July 2.
Roatina and Stevens—Henderson's, Coney Island, N. Y., 27-July 2.
Robison, J. E.—Hippodrome, London—Indefinite.
Robyns, Mr. and Mrs.—Ingersoll Park, Des Moines, 27-July 2.
Roland, Beatrice—Avenue, Pittsburgh, 27-July 2.
Rooney, Katie—Proctor's 5th Ave., N. Y., 20-July 2.
Rose, Edyth, Ballet—Ramona, Grand Rapids, Mich., 27-July 2.
Rose, Julian—Forest Park, St. Louis, 27-July 2.
Russell and Dunbar—Crystal, Park City, 27-July 2.
Russell, Dorothy—Proctor's 23d St., N. Y., 27-July 2.
Russell, Phil and Carrie—Glendale Park, Nashville, Tenn., 25-July 2.
SABEL, JOSEPHINE—Ambassedeurs, Paris, France, May-June.
Saona—Sans Souci Park, Chicago, 27-July 2.
Sato, O. K.—Tower, Blackpool, Eng., July 4-31.
Satsuma—Henderson's, Coney Island, N. Y., 27-July 2.
Saunders, Chalk—Proctor's, Newark, 27-July 2.
Saxon, Pauline—Talaquega Park, Attleboro, Mass., 27-July 2, Glen Forest, Lawrence, 4-9.
Seeley and West—London, Eng.—indefinite.
Senator Frank Bell—Rock Spring Park, E. Liverpool, O., 27-July 2.
Seymour and Dupree—Alhambra, Paris, France, 27-July 31.
Shannon and Dixon—Godfroy's, Grand Rapids, 26-July 2.
Slater and Finch—Monarch, Lawton, O., 20-July 4.
Smedley Sketch Club—Robison Park, Ft. Wayne, Ind., July 3-9.
Smirl and Kessner—Springbrook Park, So. Bend, Ind., 26-July 2.
Smith and Baker—Electric Park, Danville, 27-July 2.
SNYDER AND BUCKLEY—Forest Park, St. Louis, 27-July 2.
Snyder, L.—Steeplechase Pier, Atlantic City, 27-July 2.
Spadoni—Paradise Roof, N. Y., 13-July 2.
Spiessel Bros.—Robison Park, Ft. Wayne, Ind., 26-July 2.
Stahl, Rose—Proctor's, Newark, 27-July 2.
Stanley and Brockman—Shea's, Buffalo, 27-July 2.
Stanley and Wilson—Keith's, N. Y., 27-July 2.
St. Clair and Carlyle—Athletic Park, Buffalo, 27-July 2.
Stewart and Murphy—Standard, Houston, Tex., 20-July 2.
Sully Family—Proctor's, Newark, 27-July 2.
Swickard, Mr. and Mrs.—Middlesboro, Oxford, Eng., 27-July 2, Edinburg, Scotland, 4-9.
Swor and Westbrook—Empire, Colorado Springs, 27-July 2.
Sylvester, Louise—Woolworth's, Lancaster, Pa., 27-July 2.
Symonds, Lottie West—Farm, Zanesville, O., 27-July 2.
Tannen, Julius—O. H., Chicago, 27-July 2.
Techow's Cats—Paradise Roof, N. Y., 20-July 2.
Terry and Lambert—Tivoli and Battersea, Eng., 27-July 2, Tivoli, London, 4-9.
Thorne, Mr. and Mrs. Harry—Young's Pier, Atlantic City, 27-July 2.
Thurston, Howard—Willow Grove Park, Phila., 27—indefinite.
Tippell and Kliment—Unique, Hanford, Cal., 27-July 2.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Charles Guyer and Nellie O'Neill are announced to give their Babes in Toyland dancing specialty at the Chicago Opera House this week. Others are Burke, Larue and the Inky Boys, Warren and Blanchard, Terry and Elmer, Julius Tannen, Annette and Babette D'Arville, Frederick Brothers, Trask and Gladden, Melville and Conway, Three Jacksons, Anderson and Wallace, Jim and Celia Welsh, Mamie Wing, Higgins and Phelps.——Cleveland's: Hal Davis and Inez Macauley in Pals, Elinore Sisters, Colby Family, Annie Abbott, Avolos, Kelly and Violette, and Hodges and Launchmere.——Hillinger's Garden: Carrie Winner, Onzo, Smith and Jones, Norman and Bryce Hooligan, McCarver and McCarver, and Madge Maitland.——Sans Souci: Lew Hawkins, Midgeley and Carlisle, Flood Brothers, Herr Saona, and Falke and Seamon.——Trocadero: Jersey Lilies.——Sam Jack's: Burlesque stock.——Items: Mr. and Mrs. Perkins Fisher repeated their former success at the Chicago Opera House in The Half Way House. Mignonette Kokin pleased, especially with a Sammy-like song. Olson Brothers, banjoists; Galetti's monkeys, Jack Norworth, and Morissey and Rich also pleased.—Edward Favor and Edith Sinclair made a hit at Cleveland's, largely due to Favor's singing. Liberal applause was bestowed on Mayme Gehrue, Orloff Brothers, and Katherine Nugent's imitation of Anna Held.—The Coliseum Garden will open 4 with concerts by Brooke's Band. O. L. COLBURN.

ST. LOUIS, MO.—Ethel Levy is the star, June 27-2, at Forest Park Highlands, where the annual Police Relief Association's benefit is being held. The Holloway Trio, Snyder and Buckley, Julian Rose, Hajl Tahar's Arabian Tumblers, and Jack Gardner are also announced. Business at the "big place on the hill" continues good, although the Fair is beginning to draw nights like a house afire, a phrase particularly applicable since the other night the House of Hoohoo, the lumbermen's headquarters, burned to the ground, and the three titular cats of the order of Hoohoo lost their lives.——For the week after his bout with Monroe (if the fight occurs), Jim Jeffries will be seen at the Suburban, according to H. E. Rice's announcement. Jeffries is to be interlocutor in a minstrel performance. The preceding bill was fair.——At Mannion's Park Ethardo, the gymnast; the Smedley Sketch Club, Will H. Fox, Montgomery and Pearl, Miller and Kresko, Jundt and Ivora, and Caroline Young, whistler, are billed 27-2. The South End resort is getting its share of the business.——Harry Montagu is putting forth The Summer Girl at West End Heights. The National Extravaganza co. is being recruited with local and other material, and there is some improvement in the car service, on which this resort depends very materially for success.
J. A. NORTON.

BOSTON, MASS.—So big was the popular hit made by Will H. Murphy and Blanche Nichols in From Zaza to Uncle Tom that the engagement was extended for another week. A complete change of programme is given by the Fadettes. Other features are: Merian's dogs, Palfrey and Hilton, Reed Birds, Cliff Gordon, Elizabeth Murray, Gregory and Lind, the Coopers, Clifford and Hale, Murphy and Nolan, and the biograph.——In connection with the stock co. at the Palace an olio is contributed by Colton and Darrow, James Herne, Parker and Egbert, Meaker Baker Trio, and Charles Belmont.——The only other vaudeville bill in town—for the Lyceum has joined the Howard Athenaeum in putting up its shutters—is at Austin and Stone's, where the attractions include Canabrasa, Burton Sisters, the Moxons, Musical Holbrooks, and Ferranti.——At Norumbega Park the vaudeville attractions are: Rice Trio, Martine Brothers, Bellman and Moore, Frank and Mattie Walsh, the Opera Bluff Trio, and the komograph.——Medford Boulevard Theatre presents Winston's seals, Pierce and Maizee, Eldorado Sisters, Mozart Comedy Four, Nelson and Milledge, Levenn and Green, and the komograph.——Point of Pines is making elaborate plans for the locomotive collision 4, but its season has started well with James Richmond Glenroy, Marco Twins, the Four Hills, Conway and Killeen, Anna Caldwell, Will J. Hagan, and the Colonial living pictures.——Crescent Gardens this week presents the New York Comedy Four, Charles H. Mackie and co., Amy Allen, Dunn and Evelyn, Hayman and Franklin, and moving pictures.——At Lexington Park the rustic theatre has a novelty in the shape of a farce-comedy, The Gibson Girl, presented by a co. headed by the Four Otts.——Items: Quite a number of changes and improvements will be brought about in the Lyceum while it is closed for the Summer. It will reopen the middle of August.—Mr. and Mrs. Arthur Hill returned to Boston last week on the steamer "Manica," direct from Calcutta. They are known to the vaudeville world as Hill and Silviany and have been on a three years' tour through Australia, the Philippines, China and India. The co. broke up at Calcutta and they decided to come straight to America, and the "Manica" was the only vessel on which they could get passage. The voyage lasted eight weeks.—William Murray, the circus man, accused of the murder of James Wilson in a Tremont Street barroom, pleaded guilty to manslaughter and was sentenced to State Prison for not more than twenty nor less than nineteen years. Harold R. Holbrook, his companion, was exonerated and released on a nol pros. JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre is the centre of attraction for the Summer months. Week of June 27: McIntyre and Heath (big hit) continue for second week, Tony Wilson and Mlle. Heloise, Empire City Quartette, Lavine-Cimaron Trio, Melville and Stetson, Frederick Voelker, Hal Merrett, Daly and Devere, Hathaway and Walton, Daisy Dumont, Three Barretts, Robert Heath, Besuah and Miller.——At the Lyceum 27-2 the Baltimore Belles furnish an attractive programme. W. J. Keith's Minstrel Misses are the special feature. Friday nights amateurs are given a chance and meet with popular favor. New York Girls Burlesquers 4.
S. FERNBERGER.

HARTFORD, CONN.—Poli's (S. Z. Poli, mgr.; Louis Kilby, local mgr.): The bill for week June 20 consisted of Barry and Halvers, Watson and Hill, Wolf and Milton, J. F. Dolan and Ida Lenharr, Quaton Basque, Chinese Johnny Williams, and Marion Garson, who installed herself as a great favorite. Although yet under twenty, Miss Garson sang with great sweetness and grace, and, coupled with her modest ways, made friends in all parts of the house. The electograph showed good pictures. The profits of the season show a handsome net amount for Mr. Poli's venture. The house has been indorsed and patronized by the local "400" and their followers. The local lodge of Raspberries held their last meeting at Poli's Friday, June 24, after the evening performance, at which all of the people playing at the house who were not already members joined. A reception on the stage followed which was participated in by all the performers, finishing with continuous refreshments and dancing. Poli's will remain open until the real warm weather sets in. A. DUMONT.

KANSAS CITY, MO.—James J. Corbett headed the bill at Hopkins' Forest Park June 19-25. He told stories in a very clever manner, and won loud and prolonged applause. Mayme Shockey sang several well selected songs and was loudly applauded. Snyder and Buckley won much favor, while Fred and Annie Pelot also pleased immensely in their juggling act. Clara Ballerini on the trapeze and Arthur Ballerini's dogs were well received. Business big.——The usual large audiences crowded the German Village at Electric Park nightly week of 19-25. Martin Van Bergen was easily the star, his fine baritone voice being heard to excellent advantage. He was recalled time after time. Annette Moore, Gillihan and Murry and Schuyler Sisters made up the bill and were all well received. D. KEEDY CAMPBELL.

TOLEDO, O.—The Farm bill week June 12 included Frederick Brothers and Burns, Callahan and Mack, Vinton and Clayton in Bill Casey, the Burglar; the Ushers, Sophie Burnham, and Lorle and Payne. Week 19 Clayton White and Marie Stuart were the headliners. Armstrong and Holly made a hit with The Expressman. Al. Carleton was funny in a "Yap" turn, and Alexis and Schall, Musical Bentley, and Parker's dogs made up the rest of the programme.——The Casino bill week 12 included Harry Linton and Lawrence Sisters, Mooney and Holbein, Martini and Maxmillian, Earle and Wilson, and Finlay and Burke. For week 19 the Elinore Sisters were featured. Others were Baker and Lynn, Harry Seebeck, Van Brothers, Dorothy Kenton, and Emile Subers. C. M. EDSON.

JERSEY CITY, N. J.—Park Theatre, Bayonne (Leon Stears, prop.; J. M. Lederer, mgr.): Business is all that could be desired, the cold weather having but a slight effect. The bill is a good one, and all the acts made a hit. Appearing June 20-25 were Sparrow, the mad juggler; Keogh and Ballard, Hale and Frances, Katherine Nelson, Willie Weston, Crawford and Manning, Lutz Brothers, and Cortwell and Harris. Booked for 27-2: Hickey and Nelson, the Allisons, Walter C. Kelly, Delmore Sisters, Marion Garson, Deonzo Brothers, the Brittons, and the Pearl Troupe.——Items: Katherine Nelson knows how to sing up-to-date songs.—Willie Weston is a funny Dutch comedian.—Crawford and Manning are excellent. WALTER C. SMITH.

SAN FRANCISCO, CAL.—Agoust, Weston and co., comedy jugglers, head the bill at the Orpheum week June 12-19; Eddie Heron and co. present A Friend of the Family; the Romani Trio are giving a novel musical act; Mike, the trick dog, is a very good feature. Truly Shattuck is still attracting many and is pleasing with her capital singing. The Avon Comedy Four, Leah Russel, Marcel's Living Pictures, and the motion pictures complete the bill. Helen Bertram will head the bill week 20.——At the Chutes week 12-19 are Brandow and Wiley, Harry Green, Walsh and Ligon, Jones, Sylvester and Pringle, Great Alfons, Mildred Manning, and the animatiscope.
OSCAR SIDNEY FRANK.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): A regular vaudeville bill drew a large and well pleased audience June 12. The bill consisted of Gilbert Sisters, Fred Zobedie, Dorothy Neville, Leo Rapoli, Irene Franklin, Wayne Gray, Thomas W. Reynolds, Les Salvaggis, and Lew Hawkins. Majco's Show opened 20 to big business and the performance was good. On the bill were the Kitimuras, Sam H. and Ada Surazal, Caldwell and Thomas, Clearmont Sisters, Constantine Sisters, and Ida Howell.——The Crystal is doing a good business with four performances daily. CLAUDE L. N. NORRIE.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): The management could not claim much for the bill week June 13. The best number was a holdover, Al. Lawrence, a clever mimic. Ferrar, Cole and co. presented a tiresome sketch, called His College Chum. Gaston and Stone, Charles H. Burke, Grace La Rue and their Inky Boys were also on hand. Held over and better than the newcomers were Belle Gordon, Flo Adler, the Colby Family, and Powers Brothers. D. W. CARLTON.

PITTSBURGH, PA.—Avenue (Harry Davis, mgr.): Week June 27-2 the following programme was offered, opening to a fair house: Rose Coghlan and co. in Ace of Trumps, Kelly and Violette, Joe Flynn, Flying Rathbuns, A. O. Duncan, Harry Davenport, Rose Edyth's Japanese Ballet, Murphy and Francis, Three Lamoines, Hosack and Smith, Beatrice Roland, and the kinetograph. The season closes this week.
ALBERT S. L. HEWES.

PROVIDENCE, R. I.—Manager R. A. Harrington will open Rocky Point for the season July 3 with a number of outdoor free attractions. The opening bill at the Forest Casino will include Norma Wills and Monte Collins, Baker Troupe, Ida Russell, Three Lelliotts, Bohee and Hyers, Marie Du Bedat, Rice and Walters, Stella X. Wills, Grace Russell, Gordan Sisters, John Phillips, Gibney Sisters, and others.
HOWARD C. RIPLEY.

CINCINNATI, O.—On the bill at Chester Park week June 19-25 were Mr. and Mrs. Jack Burch in magic and illusions, Arthur Rigby, Lavine and Leonard, and Merritt and Rozell, and Meehan's dogs re-engaged for a second week.——The Coney Island bill 19-25 includes Matty Young, bag puncher; Ed C. Hayes, comedian, and Jennie McEldowney in songs and dances. H. A. SUTTON.

MINNEAPOLIS, MINN.—The Dewey will be given over to straight vaudeville this Summer. The City Club co. pleased large audiences week June 19. Rapoli headed the bill and scored. Others were Cliff Dean and co., Zobedie, Dora Denton, Les Salvaggis, and Loyd and Lawrence. CHARLES N. LANE.

CLEVELAND, O.—Week June 27 Euclid Avenue Garden Theatre will present Charles Hawtrey and co., Lizzie H. Wilson, Kelly and Kent, Laura Willard, Zazell and Vernon, and the American Band.
WILLIAM CRASTON.

BIRMINGHAM, ALA.—East Lake Casino (Mort Seamon, mgr.): A fair crowd assembled June 20 to witness the opening bill of the Waller-Magill co. in a plotless sketch entitled Wanted a Wife, or Trouble. The offering practically amounted to a continuous performance and was reasonably pleasing. A farce entitled In Society, with a change of specialties, will be presented last three days of week. June 27-2 McMahon and co. and vaudeville.——Item: Jake Wells was in town and visited Casino 21. He expresses himself as well pleased with the progress attained. He stated that the McDonald Theatre, Montgomery, Ala., had been acquired by him, and that during the Summer $5,000 would be spent in renovating and modernizing it. The name will be changed to the Bijou.

ATLANTIC CITY, N. J.—Young's Pier Music Hall (Harry D'Esta, mgr.): Dufferin-Redcay Troupe, Evans and St. John, Willard's Pinafore Minstrels, Baby Abbott, Al. Rano's bull terriers, kinetograph, Rhodes' marionettes, and Hooper's cake walkers June 20-25. Week 27-2: Mr. and Mrs. Harry Thorne and co., Arminta and Burke, Willard's Juvenile Opera co. in Mikado, Bard and O'Brien, Two Macks, Al. Rano's dogs, Rhodes' marionettes, and kinetograph.——Steeplechase Pier (G. W. Clement, mgr.): The Hurleys, Adams and White, York and Herbert Trio, John Healy, Two Macks, the Van Dorns, L. Snyder, and vitagraph 20-25. Pauline Pfaeffer, Two Zoellers, Baby Butcher, Cole and Clemmens, Thompson and Thomas, the Musical Japs 27-2.

EVANSVILLE, IND.—Cook's Park (Harry Laurence, mgr.): The bill week June 19 embraces Milo Vagge, Violet McMellen, Clinton and Wilson, and Strouse Band, being a deviation from the stock cos. that have held the boards so far this season.——Oak Summit Park (Street R. R., mgrs.): Bill week 19: Castallett and Hall, Vontella and Nina, Daring Dan Recklaw, Bonnie Gaylor, and kinodrome.——West Height Park (H. B. Campbell, mgr.): The bill comprises Emily Waite, Willig and Larkin, Monroe and La Frantz, Curran and Milon, and H. B. Campbell.——Item: The attendance at all parks this year is far ahead of last year, and prospects are very good.

PATERSON, N. J.—Carnival Grounds presented a series of entertainments June 18-30, first and foremost being Tommy Donnelly's Metropolitan Minstrels, which drew audiences which tested the capacity at every performance. Mr. Donnelly was the leading feature and made a pronounced hit, but the entire co. was far above the average. Thomas McKenna, the clever baritone, led the singing and pleased. The Shelveys in a neat contortion act and the Quinlan Brothers in marvelous club juggling made hits in the olio. The co. is under the capable management of Jack W. Stokes. The theatres are all dark now until August.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peoples, mgr.): Bill and business June 20-25 excellent; S. R. O. at nearly every performance, including daily matinees. Bertha Allison, of this city, made her local debut in vaudeville, was warmly welcomed and was nightly the recipient of many flowers. Jack Mason's Society Belles, Emmett De Voy and co., De Witt, Burns and Torrance, Fitzpatrick and Tapper, Walter Daniels, and Murphy and Francis scored strongly. For 27-2: Lavender, Richardson and co., Jack Theo Trio, Gotham Comedy Four, C. W. Littlefield, Mr. and Mrs. Gene Hughes, Louise Sylvester, and biograph.

PORTLAND, ORE.—Star: Dell and Fonda, Deeley and Sheen, Stansfield, the Holdsworths, the Randolphs, Bennington Duo, George Snyder, and projectoscope.——Arcade: Scheck Brothers, the Prampins, Myer and Mason, Beasley, Maud Trenville, Kate Coyle, and bioscope.——Lyric: Kelly and Massey, Dan Hart, Vernon and Kennedy, Raymond Baldwin, Burke Brothers, Herbert Bell and vitascope.——Bijou: Trask and Murry, Edna Foley, Voccifero, Lulu Theis, Allman Brothers, Jean St. Remey, the Le Noirs, and vitascope.

SANDUSKY, O.—Cedar Point (George A. Boeckling, mgr.): Week June 12: Diana, Inez Mecusker, the Five Normans, Kelley and Reno, and Frank O'Brien. Week 17: Pauline Hall, Bush and Gordon, Wilson Duo, and Diana.——Item: Many improvements and new features have been added since last season. A large new hotel, a crystal palace and new cement walks are among the many improvements. Manager Boeckling is the recipient of many congratulations, which he deserves for his up-to-date business methods.

BRUNSWICK, ME.—Merry Meeting Park: Week June 13, opening of season, large audiences, cool weather. J. W. Gorman, Vaudeville Stars included the Village Choir, Three Hickman Brothers, Hodgkins and Leith, the Marvellos, and Will Philbrick. Week 20 Tuxedo Specialty co. opened to large and pleased audiences. Joe, Myra and "Buster" Keaton are making great hits. The co. includes Hebert and Rogers, Dixon and Holmes, Searl and Violet Allen, and Carl W. Sanderson, who are excellent.

SAGINAW, MICH.—Riverside Park Casino (L. W. Richards, mgr.): Four Bunts, Belle Stewart and Dave Fitzgibbon, Wells Boyer and co., Arthur P. Langan June 19-22. Mazus and Mazett, Inez Mecusker, Wesson, Walters and Wesson, Gilmour and Latour 23-25. Fair business.——Item: Mr. and Mrs. George Bickel were the recipients of many tokens of esteem from their Saginaw friends and the local Order of Elks on their wedding day. Mrs. Bickel is one of the original Dunbar Sisters.

DETROIT, MICH.—Rose Coghlan heads the attractive bill at the Temple week June 20-25, playing The Ace of Trumps, a strong and well acted sketch. Harry Davenport's impersonations of English characters were excellently done. Ernest Hogan, with new songs, made his usual success. John and Bertha Gleeson and Fred Houlihan, Frederick Brothers and Burns, Tice and Jermon, the Merrills, Franzmarthes and Lewis, and the kinetograph pleased.

ERIE, PA.—Waldameer Park (H. F. Wilbor, mgr.): The Kilties June 17-19 played to capacity. St. Clair and Carlyle pleased. Week 20-25: Jack Brown and Lillian White, Antrim and Peters, Senator Frank Bell, and Consor's Dog Show. Large attendance.——Four Mile Creek Park (H. T. Foster, mgr.): Week 20-25: Fonti Boni Brothers, Norton and Russell, Twin Nices, Jones and Walton, and Caron and Farnum to big business.

MICHIGAN CITY, IND.—Washington Park Theatre (A. Cook, mgr.): Bill of vaudeville, commencing June 19, is fully up to the average. The Lamonts, in their fine acrobatic work, are worthy of mention. McDonald and Hillman are fair. The train robbery as represented in moving pictures is by far the best number. Mr. Burns as a bag puncher does very well, but needs more practice. Weather still cool, but attendance is good.

DES MOINES, IA.—Ingersoll Park (Fred Buchanan, mgr.): Week June 19-25: Hugh Stanton and Florence Modena, Tom Lewis and Sam J. Ryan, Harris and Walters, Ollie Young and Brother, and Keno, Walsh and Melrose. All highly pleasing. Week 27: Robert Fulgora, Artie Hall, Mr. and Mrs. Robyns, Clayton, Jenkins and Jasper, and Blocksom and Burns.

OGDEN, U.—Glenwood Park (C. H. Kircher, mgr.): The De Monicos (very good), the Laurelles, Mitchell and Love, and the La Renos. Miss Rice took well. Fair attendance week ending June 18.——Utahna Park (W. R. Gourlay, mgr.): Ammons and White and Weaver and Lambert were exceptionally good. Sully and Phelps are clever. Delmas and Deverne and Miller and Higgins scored. Good attendance.

BATH, ME.—Merry Meeting Park: J. W. Gorman's Tuxedo Specialty co. week June 20-25 presented one of the best bills ever offered at the popular resort to good business. The Three Keatons are the headliners, scoring heavily. "Buster" making a great hit. Other good people are Dixon and Holmes, Searle and Violet Allen, Sanderson and Herbert, and Rogers. Weather good.

NEWPORT, R. I.—Freebody Park (M. F. Sheedy, mgr.): The third season of this popular Summer theatre under Mr. Sheedy's management opened June 20 with an excellent bill, headed by Louis Simon and Grace Gardner, and including Yamimoto Brothers, Shorty and Lillian De Witt, Burke's dogs, the Brittons, Lawson and Namon, Musical Simpsons, Bohee and Hyers, and the vitagraph. Excellent business.

PEORIA, ILL.—Weast (C. F. Bartson, mgr.): week June 20-27: Harcourt and Kane, the Robbins (holdovers), Helms and Dean, J. Larrivee, and Courley Brothers. Good bill; taking well.——Jacobs' (A. F. Jacobs, prop.): Fair vaudeville; pleasing patrons.——Item: Manager Bartson, of Weast Theatre, has gone on a two weeks' vacation to the beach above the city.

FT. WAYNE, IND.—Robinson Park Theatre (George H. Fisher, mgr.): Week June 12-18: Wilfred Clark and co., Dorothy Kenton, Arthur Rigby, Bush and Gordon, and Leighton and Leighton. Good business entire week. City Packard Band (local) 11-19 pleased large crowd. Week 19-25 opened to packed house with Colby and Way, Ferguson and Passmore, Herr Saona, Frank Finney, and Four Rianos.

ZANESVILLE, O.—Farm (H. J. Kelley, mgr.): Week June 13-18: The Great Nello, Warren and Howard, Moore (magician), May Alberto. Business good. Week 20-25: Kelly and Wentworth, Charles and Madge Hughes, Frank and Ida Adams, Demonde and Dinsmore, Frank Baker, and Lottie West Symonds (return).

PORTLAND, ME.—Rustic Theatre, Riverton Park (E. A. Newman, mgr.): Season opened June 20, 21 with J. W. Gorman's Imperial Vaudeville co. to big business. Weather ideal. Roster: Rice and Elmer, Hawley and Leslie, Klein, Ott Brothers and Nickolson, Gordon Eldred, John Mayon, Rose Parker, and the Boston Concert Band, Theron Perkins, leader.

ST. PAUL, MINN.—Star (Mort H. Singer, mgr.): The Blue Ribbon Girls held the stage June 19-22. The co. gave an attractive performance to good patronage. Le Roy and La Vanion, Five Flying Banvards, Emma Krause, Margaret Rosa, Orth and Fern, Cook and Hayes, W. H. Ward, and Pearl Bradburn scored. The regular season closed 25.

LA PORTE, IND.—Bluff Side Pavilion (W. J. Hall, mgr.): Bill June 11-18 is composed of Shannon and Dixon, Marshall and Loraine, the Ogdens and co., Adelaine La Farve, Bobby Carroll, and A. Boswell. Good bill. Attendance fair. Owing to the cold weather the last three nights were played at Hall's Opera House.

SPRINGFIELD, O.—Spring Grove Casino (E. F. Martiny, mgr.): The bill June 20-25 was Norman, Casad and De Verne, Alice Lewis, Tourist Trio, Gavin and Platt, and the kinetograph. Bill gave satisfaction and drew fair business.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): Splendid crowds continue to attend and good bills rule. For week June 19-25 the bill included George Wilson, Smith and Fuller, Zoe Matthews, Caron and Herbert, Reiff Brothers, and Myles McCarthy and co.

RICHMOND, VA.—Casino (Jake Wells, gen. mgr.; Charles I. McKee, mgr.): Vaudeville June 20-25. Fair bill to good business. Bill includes Walthour and Kramer, Herbert Loyd, Van Leer and Matthews, Edna Davenport, Piccolo Midgets, Princeton Sisters, and biograph 27-2. Dixie Troubadours.

OKLAHOMA CITY, OKLA.—Delmar Garden (Sinopoulo and Marre, mgrs.): Week June 13 presented Miller and Kresko, Terry-Elmer Trio, Ruhards, J. A. Libbey and Katherine Trayer, Musical Kleist (second week), and De Hollis and Valora. Good business against mosquitoes.

NILES, O.—Avon Park (Joseph West, mgr.): Week 19-25: Mr. and Mrs. Mark Murphy, Martini and Maxmillian, Bean and Hamilton, Finley and Burke, and the Ushers. The Ushers were especially good, and Mr. and Mrs. Mark Murphy scored. Weather bad; business ditto.

LONDON, CAN.—Springbank Park (C. E. A. Carr, mgr.): Kappe, Lillian Shaw, Eddie and Clara Mack, Curtis and Adams, the Hollands, and the cineograph made up the bill June 20-25 to good attendance. Coming 27-2: Franzthes and Lewis, Reata Winfield, H. V. Fitzgerald, Calders, and Alexis and Schall.

MUSKEGON, MICH.—Lake Michigan Park (W. R. Reynolds, mgr.): Dixon, Bower and Dixon, Mlle. Latina, Dorothy Neville, Keit and Rusik, and William J. McDermott June 19-25. Pleasing good business.

NEW ORLEANS, LA.—West End (J. J. Corcoran, mgr.): Large attendance continues the rule. Paolettis's Band is still an attractive feature and vaudeville week June 19-25 by the Wylie Hamilton Specialty co. very poor.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Bill June 20-25: The Harrisons, Racine and Raymond, Wagner Sisters, Minnie Granville, Trixie Coleman, Bess Ralph, Mae Lawrence, and James D. Proudlove. Large business.

PARK CITY, U.—Family Theatre (Christiansen and Venables, mgrs.): Week June 13: Russell and Dunbar, Mildred Eddy, and moving pictures pleased good houses.

WINNIPEG, MAN.—Edison Unique (Nash and Burrows, props.): The Fairchilds, J. J. O'Brien, L. O. Whittier, J. M. Nash, and moving pictures week June 13-18.

BANGOR, ME.—Riverside Park, Hampden, opens June 27. J. J. Flynn, of Boston, will furnish the attractions for the season.

SIOUX CITY, IA.—Palace (J. C. Gooch, mgr.): Full houses week June 19-25. Miller and Gallagher, Costello and the Allyers are the headliners.

VAUDEVILLE. | VAUDEVILLE.

Off For South Africa!
JOHN W WORLD AND MINDELL KINGSTON
Open at the Empire Palace, Johannesburg, June 18th.

Last Vaudeville Engagement!
Gaston and Stone
On Orpheum Circuit. Open Comic Opera August 15, with Hamlin and Mitchell's "The Enchanted Isle."

AT LIBERTY NEXT SEASON, THE
TROCADERO QUARTETTE
ALL SOLOISTS. ALL PLAY PARTS.
Experienced in Farce-Comedy, Pantomime, Extravaganza, Minstrelsy and Vaudeville.
JOE BIRNES, Representative. Per. add., 1958 W. Polk St., Chicago, Ill.

"The Happy Germans,"
Curtis and Adams
Booked solid in America until December 14; England until August, 1906.
The first and only Dutch Team to go to Europe. Address AL. MAYER, Vaud. Ass'n.


Tom Brown and Nevarro
The Eccentric Chinese Impersonators, offering
"A CHINESE COURTSHIP."
Touring Europe. Address DRAMATIC MIRROR.

"THE MAN FROM IRELAND."
WM. CAHILL
Booked by Wm. Morris and Jo Paige Smith.

MAYME REMINGTON
and her
BUNGLE BOO LOO BABIES.
The only act of its kind that always pleases.

The Minstrel Boys,
BAILEY and FLETCHER
"Making good" our feature!
All first-class Agents, or 137 West 29th St., New York.

MR. AND MRS. GENE
HUGHES
For Open Time, address Agents.

CHARLES KENNA
Presenting his original one-man sketch,
THE FAKIR.

MAHLER BROS.

6th Ave. and 31st Street, New York.

JUNE SALE OF TOURIST SUPPLIES

Complete assortment of TRUNKS, BAGS, and DRESS SUIT CASES.

All Accessories of Outer and Undergarments



A Full Line of Powders, Grease Paints and Make-Ups at Special Prices.

Headquarters for Madame De Voy's Camelia Lotion, Lip Rouges and Drop Chalks.

OUR MAKE-UP BOXES

Made from the very best tin, are black enameled. Especially made for professional use, having a tray with compartments for Grease Paints, Powders, Comb and Brush, Wigs, Etc., Etc. Has double action lock, with two keys, at - - - **49c.**

Our **COLD CREAM,** expressly prepared for the Theatrical Profession, guaranteed to be absolutely pure and never become rancid in any climate. Put up in 1 lb. Screw Top Tin Cans at **45c.**; ½ lb. at **25c. Samples of Cream Sent Free.** All mail orders must be accompanied by money order. None sent C. O. D.

ESTABLISHED 1880. **The Stage** PRICE, 2d. WEEKLY.

The Leading English Theatrical Newspaper. Circulation guaranteed larger than that of all other English Dramatic and Musical Journals combined. May be obtained at

THE INTERNATIONAL NEWS CO., 83-85 Duane St.,
SAMUEL FRENCH, 22-24 West 22d St.,
Messrs. NORMAN'S, Casino Bldg., 1404 Broadway
NEW YORK.



Send 4c. in stamps to CHAS. D. HESS, 223 S. Fitzhugh St., for the Art of Making Up.

Opera Chair Repairs



I am prepared to furnish castings and woodwork to repair most of the styles furnished by C. B. Demarest & Co., and Andrews-Demarest Seating Co., of which Companies I was a member.

H. D. WARNER,

N. E. Cor. Fifth Avenue and 13th Street, New York City.

Telephone—1347 Gramercy.

FORGER'S,

Cleaners and Dyers

704 8th Avenue,

Between 44th and 45th Sts,

And **1474 BROADWAY,** between 42d and 43d Sts.

The recognized Cleaner and Dyer for the Theatrical trade. Work guaranteed and done on shortest notice at lowest rates.

'Phone, 3288—38th St.

Ten Branch Stores throughout the city.

SHOW PRINTING

Stock Hangers, Posters and Cuts on hand for advertising every branch of the Amusement Business. Send for Catalogue (D) of Dramatic and Show Printing of all kinds; Catalogue (C) Fair and Carnival Printing; Catalogue (B) Bill Posters, Commercial Posters. First class printing of all kinds.

GREAT WESTERN PRINTING CO.,
513 Elm Street, St. Louis, Mo.

CHAS. ASTOR PARKER

Gen'l Mgr. Coney Island's Great $300,000 Electro-Aqua-Scenic-Mechanical Spectacle.

The Galveston Flood.

All communications.

HUTTMANN, BUTTERS and CARR
LAWYERS,
910-12 Teutonic Bldg., Washington and 5th Ave.
CHICAGO, ILL.
Special attention to Dramatic business.

Richard Guthmann Transfer Co.

Scenery and Baggage Hauling, Storage.
Scenery, Props and Trunks for Sale.
Downtown Office, Room 11, 225 Dearborn St., Chicago.

Do You Wish to Reduce Your Weight?

without drugs, diet massage, or violent exercise. *Terms reasonable.* Confidential. Add. "YOGI METHOD," *Mirror.*

MANAGERS' DIRECTORY.

GA.—COLUMBUS.

The New Springer Hotel and Opera House

Population of city and suburbs, 40,000. Only show house in the city. Everything new and modern. Size of stage: Curtain line to wall 40 feet, width 72 feet, to rigging loft 61 feet, opening 33 feet.

SPRINGER BROS., Proprietors.

ILL.—OLNEY

Hyatt's Opera House

Pop. 5,000, drawing pop., 20 towns. Modern, up-to-date house. Stage 36x66 feet. Good show town. One good show a week. "Quality, not Quantity." Write for open time.

ERNST Z. BOWER, Mgr.

IND.—RICHMOND.

New Phillips Theatre

Only first-class and up to date theatre in city. The most popular and centrally located. Interurban Service pass in front of theatre on Main St. Newly remodeled, redecorated, new electric system and practically a new theatre. Seating capacity 1,220 size stage 60x50.

GENNETT THEATRE—Size stage 27x60. Seating capacity 900. Associated Billposter and Distributor. I own and control all billboards in city.

Want opening attractions for both houses. Wire or write for open time.

O. G. MURRAY, Mgr.

IA.—ARMSTRONG.

New Opera House

Population 1,500. House just opened. Seats 600. opera chairs, horseshoe gallery. WANT TO BOOK for Fall with A1 companies only.

H. F. KINGSTON, Mgr.

KAN.—WICHITA.

Rock Island Theatrical Circuit

Consisting of the best towns in KANSAS, OKLAHOMA and IND. TER. On the main line of Rock Island Railroad.

NOW BOOKING SEASON 1904-5.

For open time address

H. G. TOLER & SON,
Wichita, Kan., Circuit Managers

LA.—ALEXANDRIA.

New Rapides Theatre

Pop. 11,000. Strictly modern house—every improvement. Stage 65x37. Drawing pop. 40 000 Seven railroads. Excursions run Sundays. Regular trains carry patrons half rates and less, weekdays. Only two big shows a week

EDWIN H. FLAGG, Mgr.

MISS.—McCOMB.

New Opera House

Best one-night stand between Memphis and New Orleans. Pop. 8,500; draw from 12,000, and town booming. Big railroad shops, cotton mills, etc. Write for time. Can give two other towns.

A. J. HACKETT, Mgr. and Prop.

NEB.—FAIRBURY.

New Opera House

Only House in city.

E. L. SIMPKINS, Mgr.

N. J.—CAPE MAY.

Auditorium

Open time for first-class attractions. One show a week. Shows with band preferred. Good business.

E. W. DALE, Mgr.

N. C.—GREENVILLE.

New Masonic Opera House

The New Masonic Opera House is now complete and is now booking for next season. Seating from 600 to 700. Good show town.

For open time address

Manager, Masonic Opera House.

MANAGERS' DIRECTORY.

N. Y.—STAMFORD.

Stamford Opera House

Seating capacity 1,000. Electric lighting. Everything modern and up-to-date. Largest village on the Ulster and Delaware R. R., between Kingston and Oneonta. 3,000 Summer population to draw from. High-class attractions always wanted.

H. A. DYCKMAN, Mgr.

OHIO.—KENTON

Dickson's Grand Opera House

Kenton is one of the best show towns in the State. Seating capacity, 1,000. Population, 8,000. Only play two attractions each week and each attraction only one night. Don't play any attractions on Saturday nights. These are my rules and I carry them out to the very letter. I am now booking time for next season. For open time address

HENRY DICKSON, Mgr.

O.—URBANA.

Clifford's Theatre

BILLY SINGLE CLIFFORD

Sole Proprietor and Manager.

Will be completed in time to be opened Aug 1. Ground floor. Thoroughly up to date. Seating capacity 1,250. Equipped with the latest contrivances. Stage 80x35, height to gridiron 65 feet, proscenium opening 40x30. Eight dressing rooms on stage. Drawing population 15 000.

Urbana is located on the Erie, Pa., and Big Four R. R.'s.

Managers of first class attractions desiring time, address

ED C. CLIFFORD, Resident Mgr.,
Urbana, O.

PA.—LANCASTER.

The New Fulton Opera House

Entirely rebuilt this Summer. Seating capacity 1,500. Population 45,000. Trolley service to all suburban towns. Now Booking Season 1904-5.

C. A. YECKER, Mgr.

PA.—TITUSVILLE.

Titusville Opera House

Under new management. Thoroughly improved. Only house in city. Good open time.

Want first-class attractions. Address all correspondence to

THOS. L. HOBART, Mgr.

PA.—WASHINGTON.

Lyric Theatre

Under new management. Drawing population city and suburbs, 40,000. Only theatre in city. Bookings wanted with first-class attractions for coming season. House open Sept. 1st. Open time at Stair and Havlin.

D. B. FORREST, Lessee and Mgr.

TENN.—UNION CITY.

Reynolds' New Opera House

Will open Sept 15. Only theatre in city. Modern in every respect. Seating 900. Pop. 6,000, with good towns to draw from. Now booking 1904-5. WANT GOOD ATTRACTION OPENING NIGHT. Address

J. C. REYNOLDS, Mgr.

TEXAS.—WAXAHACHIE.

Shelton Opera House

In course of construction. Seating 1,000. Pop. 8,000, with good towns to draw from. Fly scenery. Stage 28x47. Now booking 1904-5. Want good attraction opening night. Add

V. H. SHELTON, Sole Prop. and Mgr.

TEX.—CLEBURNE.

Brown's New Opera House

An up-to-date Theatre, with all the modern equipments in the banner show town of Texas, population 15,000, three Railroads. Two large division shops, monthly pay roll agregating $150,000.00. Doing our own booking for the coming Season. For open time address,

JNO. C. BROWN, Mgr.

TEX.—SAN ANTONIO.

Empire Opera House

Booking first class attractions for next season. San Antonio the Metropolis of Texas. Open Time.

M. E. BRADY, Mgr.

VA.—WINCHESTER.

The Auditorium

Erected at a cost of $100,000. Finest playhouse in Va., with stage facilities unsurpassed in the South. Population 8,000. Situated on the B. & O. and C. V. Railroads. First-class attractions. Write or wire.

C. L. COBURN, Lessee and Mgr.

VT.—WILMINGTON.

Childs' Memorial Hall

Open dates for first-class attractions. Season opens May 2.

Accessible by rail, Greenfield and North Adams Mass.

F. A. CHILDS, Mgr.

WIS.—MERRILL.

Badger Opera House

New Theatre, modern in every respect
Seating capacity 1 000.
Now booking for next season.
Number of attractions limited.

WILL T. SEEGER, Mgr.
WM. S. ROBERTS, Local Mgr.

Address all correspondence to WILL T. SEEGER, Ashland, Wis.

PROFESSIONAL CARDS.

ALLISON WILSON
Baritone. Vocal Instruction. Studio 611 Carnegie Hall.

ANDREWS, LILLIAN
Neill Co. Re-engaged—Fifth Season

BANKSON, MARY
Engaged until Sept. 4, 1904

BRANDON, ETHEL
At Liberty.

BURRELL, JIMMY
Singing Light Comedian. At Liberty. Address Mirror.

BURT, MISS LAURA
Invites offers. Address 123 Pall Mall, London, W., Eng.

CARHART, JAMES L.
Old Men. Players' Club, 16 Gramercy Park, N. Y.

CLARGES, VERNER
The Players, 16 Gramercy Park.

CRAUFURD, RUSSELL
Address Mirror.

EVERETTS, EVERETT
Juveniles. Engaged. 158 Noble St., Brooklyn, N. Y.

FIELDING, PAULINE
Add. Box 166, Peak's Island, Me.

HADLEY, HELAINE
Leading Woman. Quincy Adams Sawyer Co., 1903-4.

HUNT, MARIE
Address Actors' Society.

LEE, FREDERICK
Address Mirror.

LOVERING, DAISY
Leading Woman. The Walter Edwards Co.

LORIMER, WRIGHT
Address Mirror.

MONTGOMERY, CHARLES H.
Old Men and Characters. Actors' Society.

PITT, MARGARET
Permanent address, Actors' Society.

PLUMER, LINCOLN
At Liberty, Characters, 1904-5. Address Mirror.

PORTER, CAMILLE
Address Dramatic Mirror.

REIFFARTH, JENNIE
At liberty for Summer and next season. Mirror.

REDLEDGE, FLOYE
Principal Soubrette, Tivoli, San Francisco.

ROUSE, FANNIE DENHAM
Legitimate Comedy Character. At liberty. Add. Mirror.

RYLEY, J. H.
Address Green Room Club, London, Eng.

SEAGRAVE, JANE
At liberty for next season. Address Mirror.

SEAY, CHARLES M.
Actors' Society, N. Y. City.

SOLOMONS, NAT E.
Musical Director Princess Chic Co., 1904-5.

TRADER, GEORGE HENRY
Permanent address, Actors' Society of America.

WARD, CARRIE CLARK
Gem Theatre, Peak's Island, 5th Season.

WAYNE, JUSTINA
Permanent address, Actors' Society.

WILDER, MARSHALL P.
Phone 2249 Columbus. "The Pocantico," 1696 B'way.

WILKES, MATTIE V.
At liberty for 1904-5. Address 227 W. 52d St.

WILLIAMS, CORA H.
At Liberty. Musical Comedy. Add. Mirror.

WILLSEA, BERTHA
Leads and char. comedy contralto. Actors' Society.

Izetta Jewel

Jewel-Archer Stock Company
NAZIRA in NEAR THE THRONE.
SALEM, MASS.
Under the management of Mrs. H. C. De MILLE,
Knickerbocker Theatre Bldg., Suite 501. 1402 Broadway, N. Y. Tel. No. 3866 38th St.

There is only one
Sadie Connolly
Has signed with C. B. Jefferson for next season.
Address 225 West 75th Street, N. Y.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

MR. PRIESTLY MORRISON

STAGE DIRECTOR.

Vaughan-Glaser Co., Cleveland.

Inez Shannon

Invites Offers for Next Season.

Address Park View Hotel, 49d St.. New York,

or this office.

Little Frances BABY ZYLLAH

EUGENE MOORE

LEADING MAN. At Liberty for Next Season.

This summer returns to Thanhauser Stock Co., Milwaukee. Three years with Thanhauser Stock Co. One season with the Girard Ave. Theatre, Philadelphia. Two seasons with the Boyle Stock Co., Nashville and Toronto. Address **THANHAUSER STOCK CO., Milwaukee, Wis.**

A. E. BELLOWS

Invites Offers for 1904-5.

LEADING HEAVIES. Address MIRROR.

ESTELLA X. WILLS

LAUGHING SOUBRETTE.

YOU AIN'T MAD, ARE YOU?

In Vaudeville at Present—June 20, Newark, N. J.; June 27, Waterbury, Conn.

AT LIBERTY 1904-5. Permanent address, 228 Rodney Street, Brooklyn, N. Y.

EMMA CAMPBELL

Characters and Heavies.

Empire Theatre, Providence, R. I. Summer Season.

LILLIAN HALE EMERY

HEAVY LEADS and HEAVIES.

INVITES OFFERS

First-class Stock or Production. Address Actors' Society, 114 W. 40th St., New York.

KIRK BROWN

Supported by his own excellent stock company in high class productions

SEASON 1904-5.

BERTHA WELBY

Engaged, 2d Summer, Theatre Francais, Montreal.

Re-engaged, 5th year, Mittenthal Brothers.

ROBERT CONNESS

Address, care MIRROR, until June 1, 1904.

CATHRINE COUNTISS

Leading Woman,

KEITH'S STOCK CO., PHILADELPHIA.

"A WORLD WIDE CIRCULATION."

THE OLDEST AND MOST INFLUENTIAL THEATRICAL AND VAUDEVILLE JOURNAL

THE ERA.

ESTABLISHED 1837.

49 WELLINGTON STREET, STRAND, LONDON, W. C.

FOREIGN SUBSCRIPTIONS, 32s. per annum.

PROFESSIONAL ADVERTISEMENTS, 6d. per line.

AMERICAN ARTISTES VISITING THE METROPOLIS USE THE ERA OFFICES AS THEIR PERMANENT LONDON ADDRESS.

2,500 ARTISTES ADVERTISE IN ITS COLUMNS WEEKLY.

London "MUSIC HALL"

The Great English Vaudeville Paper.

WEEKLY.

461 Strand, W. C.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

Hope Booth

(MRS. RENNOLD WOLF)

Letters care Low's Exchange, 1123 Broadway, N. Y.

Laura Alberta

Invites Offers Season 1904-5.

Buffalo, N. Y., for Summer. Management of Walter S. Baldwin.

MINOLA MADA HURST

With PIFF, PAFF, POUFF.

D. E. HANLON

CHARACTERS. Address Actors' Society.

EVA TAYLOR

LEADING WOMAN.

Address, HOTEL RIDER, CAMBRIDGE SPRINGS, PA.

ESTHER LYON

AT LIBERTY

Address Agents or Actors' Society.

OSCAR EAGLE

With

LIEBLER & CO.

SEDLEY BROWN

Kansas City, Spring, Peak's Island, Summer.

Dramatic Director.

PLAYS STAGED.

AT LIBERTY for Next Season.

Lillian Lawrence

LEADING WOMAN.

Albee Stock Co., Providence, R. I.

Miss Louise Beaton

IN

RACHEL GOLDSTEIN.

Management Sullivan, Harris and Woods.

Jane Kennark

LEADING WOMAN. AT LIBERTY.

Permanent address, 554 7th St., Buffalo, N. Y.

Plays
Sketches
Press Work
Routing
Booking

H. A. D'ARCY

Room 14, 1432 Broadway, New York.

Autographed copies of "The Face Upon the Floor," 10c.

By mail, 12c.

RICHARD OBEE.

Louise J. Vallentine

ENGAGED

Character Soubrette, Season 1904-5

Arthur C. Alston's new production.

Address Actors' Society.

IDA MULLE

WITH HENRY W. SAVAGE'S CO. IN

WOODLAND

Tremont Theatre, Boston, Mass. Season 1904-1905.

ALICE KAUSER

PLAYS.

NEW STOCK PLAYS.

NEW REPERTOIRE PLAYS.

Address 1432 Broadway, New York.

Gustav G. Schell

SCENIC ARTIST.

Empire Theatre, Columbus, Ohio

JOH CONNOR

AT LIBERTY.

Singing, Dancing and Acrobatic Comedian. Kid parts.

Address No. 2636 Olive St., St. Louis, Mo.

W. L. CHAMPENOIS

AT LIBERTY. "Kid Parts."

Address Bay St. Louis, Miss.

ELOCUTION, ACTING, ETC. | ELOCUTION, ACTING, ETC.

Stanhope-Wheatcroft Dramatic School

81 West 81st Street, New York.

SPECIAL MIDSUMMER COURSE, July 11th to Sept. 30th.

Address **ADELINE S. WHEATCROFT, Director.**

The National Conservatory OF Dramatic Art

UNDER THE DIRECTION OF

F. F. MACKAY

SIX WEEKS' SUMMER SESSION, COMMENCING JULY 5.

OPEN THE YEAR ROUND.

Actors coached in special characters and in all dialects. Office hours from 9 A. M. to 5 P. M

SEND FOR PROSPECTUS. 19-23 W. 44th St. (near Fifth Ave.), New York, N. Y.

The Blythe Dramatic School

39 West 97th St. (near Central Park West), New York, N. Y.

HELEN BLYTHE, Director, Formerly Leading Lady of Daly's Theatre.

Ladies and gentlemen prepared for the stage in six months' time. Students now being enrolled. Evening Classes, Special Classes now forming. Three, four and five months course. Every graduate of this school is now engaged for this Winter. Engagements secured. Private lessons. J. FRANCIS BRIEN, Secretary.

WILSON'S SCHOOL STAGE DANCING

and Complete Stage Training,

330 East 14th Street, . . . NEW YORK.

The most highly recommended School in America. Endorsed by the entire Theatrical Profession. *Engagements Positively Guaranteed.* A little investigation will protect you from unscrupulous teachers. We are always anxious to have our references investigated. Catalogues and complete information on request.

Pupils:—Billy B. Van; Rastus & Banks; Brooks Bros.; Gillihan & Murry; Smith & White; Baker & Doyle; Collins & Reynolds, James & Bonnie Farley; 1000 others, with personal letters from pupils, managers, etc., in catalogue form.

THEATRICAL AGENTS:—Wm. Morris, James J. Armstrong, Jules Ruby, Clinton Wilson, Frank Melville, etc., etc.

Drop a postal card to this address before you decide; it will save you many regrets.

All Managers, Agents and Performers

will tell you there is only **one Dancing Teacher** in New York.

PROF. ED. MURPHY

at the same old stand.

Academy 257 West 34th St.,

NEW YORK CITY.

COSTUMES, ETC.

New York HEPNER Chicago

The Leading Wig Maker.

124 WEST 36th STREET, near Broadway N. Y. City.

Telephone No. 338—38 Street.

WM. HEPNER & CO., Chicago

Chicago Opera House Block.

A. KERSHAW, Resident Partner.

Send for Catalogue.

PLUCKER and AHRENS

Practical Wig Makers.

Formerly CHARLES MEYER.

Street Wigs and Toupees Artistically Made. Theatrical Work a Specialty.

25 EAST 20TH STREET NEW YORK

(3 Doors East of Broadway).

MAURICE HERRMANN

COSTUMER,

20 West Twenty-Seventh Street

NEAR BROADWAY.

JOHN AZZIMONTI

From 32 to 40 Union Square, between 16th and 17th Sts., 4th Ave., New York. Manufacturer of THEATRICAL AND CUSTOM SHOES. My established reputation guarantees the utmost satisfaction. Specialist in Dancing Shoes. Goods sent to all parts of the world, C. O. D.

Telephone 4109—18.

Telephone 4693—38 St.

MME. A. T. CRANE

Theatrical Costumer

592 SEVENTH AVENUE

near 42d St. (Long Acre Square).

—PAUL MISCH—

Credit Outfitter to Men and Women.

Street, Evening and Stage Garments Ready to wear or to order.

Also Jewelry and Furniture.

A liberal discount to the profession. Terms to suit your own convenience.

50 W. 34th Street, Near B'way.

In the heart of the shopping district. Open Evenings.

SINDIC

Latest Creations of Gowns, etc. Almost new.

440 6th Avenue, New York.

Stage Knowledge

BY MAIL.

Issued semi-monthly by

ROBERT DOWNING

Complete course, one year, $15.

No. 2028 G Street, N. W.

WASHINGTON, D. C.

ROBERT DOWNING SCHOOL OF DRAMATIC ART

Send for Catalogue.

TORRIANI SCHOOL OF SINGING

489 Fifth Ave., N. Y.

Singing and speaking voice cultivated by absolutely pure method. Professional and Private endorsement. Summer course. Address

FERDINAND E. L. TORRIANI

MR. PARSON PRICE VOICE CULTURE

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Ida Conquest, Marie Cahill, Margaret Fuller, Grace George, Janet Waldorf, Carlotta Nilsson, Clara Bloodgood. Send for Circular.

10 E. 17th Street, New York.

COSTUMES, ETC.

HIGH CLASS HATS

Stage HATS Street

Almost every hat an exclusive design.

Large variety always in stock.

MAISON BERNARD, PARISIAN MILLINER,

214 E. 14th St., N. Y.

15 Per Cent. off to the Profession.

EAVES COSTUME CO.

REMOVED TO

226 West 41st Street

OPPOSITE NEW AMSTERDAM THEATRE.

FUNK & CO.

Wig and Toupee Makers

PAINT and POWDER.

McVicker's Theatre, - Chicago, Ill.

Telephone—Central 604. Send for Catalogue.



ANDREWS LADIES' GOWNS

SLIGHTLY WORN.

346 State St., Chicago.

MISS R. COHEN 250 W. 74th St.

Formerly 122 E. 70th Street.

Telephone No. 1639 Columbus.

ELOCUTION, ACTING, ETC. | ELOCUTION, ACTING, ETC.

1884—Twentieth Year—1904

AMERICAN ACADEMY OF DRAMATIC ARTS

AND

EMPIRE THEATRE DRAMATIC SCHOOL

FRANKLIN H. SARGENT, President.

A practical training school for the stage in connection with Mr. Charles Frohman's Companies. For full particulars and catalogue apply either personally or by mail to

E. P. STEPHENSON, General Manager, Carnegie Hall, New York.

SCHOOL OF ACTING

OF

THE CHICAGO MUSICAL COLLEGE.

HART CONWAY

DIRECTOR

A School of Practical Stage Training. Endorsed by the leading managers, critics and actors. Fully equipped stage for rehearsals and public performances. CATALOGUE MAILED FREE.

Address WM. K. ZIEGFELD, 202 Michigan Blvd., Chicago, Ill.

LUDLAM SCHOOL OF DRAMATIC ART

(Incorporated under the laws of Pennsylvania.)

GARRICK THEATRE BUILDING

Nos. 1326-28 Chestnut Street, Philadelphia, Pa.

THEATRE ANNEX, No. 22 South 40th Street.

Daily Rehearsals on Complete Stage, 32x30 feet. Seats 600.

HENRY LUDLAM, DIRECTOR, AND A LARGE FACULTY OF COMPETENT INSTRUCTORS

This School teaches the Dramatic Art in all its branches, and graduates (with Diploma) competent Actors, Actresses, Elocutionists, Orators and Public Speakers. A practical course in Voice Building, Analysis, Reading, Fencing, Dancing, Make-up, Costuming. Rehearsal and Public Performance. 30 Public Performances in School Theatre—others in Big Theatre.

Winter Term—seven months—*begins Oct. 5.* *Summer Term*—four months—*begins May 1, 1904*

Children's class begins October 10.

Illustrated Descriptive Pamphlet, containing terms in full, particulars, etc., mailed free upon application.

ROSE EYTINGE

Pupils prepared for Stage, Pulpit, Platform or Parlor.

INSTRUCTION IN ACTING.

Address, 390 Central Park West; Telephone, 3135 Riverside, and care E. J. Fisher, Esq., 39 W. 42nd St., N. Y.

American School of PLAYWRITING (FOURTH YEAR.)

"To be a well-favored man is the gift of fortune; but to write and read comes by NATURE."—DOGBERRY, IN "MUCH ADO ABOUT NOTHING." Do you think with Dogberry? No, PLAYWRITING, as well as reading and writing, has to be learned, and if you do not know the art, you are wasting your time in trying to write. Taught by a specially devised sytem of written exercises—by MAIL. Monthly payments. Special rates, beginning at any time, to clubs of two or three, bringing it within the reach of those who cannot take the course singly. Explanatory circular. Address

W. T. PRICE, Room 17, 1440 Broadway, New York City.

("The Technique of the Drama," by W. T. Price, $1.50; Brentano's, or as above.)

COSTUMES, ETC.

DO YOUR WIGS FIT AND LOOK NATURAL?

Call upon or send to

CHAS. L. LIETZ

39 West 28th Street, N. Y.

DO YOUR PAINTS & POWDERS WORK SMOOTH AND BLEND?

I. MILLER The Leading Manufacturer of THEATRICAL Boots and Shoes.



All work made on short notice. No disappointment. We make from 1 pair to 1,000 pairs. BALLET SHOES a specialty.

202 W. 23d St., New York. Tel. 100 R, Chelsea.

Jos. Hemberger

MERCHANT TAILOR.

405 Sixth Avenue, - First Floor.

LATEST SPRING AND SUMMER IMPORTATIONS NOW READY

DRESS SUITS A SPECIALTY.

MRS. H. STARR

Slightly Worn Stage and Street Gowns,

367 South State St., Chicago.

Sealskin coats slightly used.

CHICAGO THE HOME OF THE MIMEOGRAPH

CENTRAL TYPEWRITING & MIMEOGRAPHING BUREAU.

Expert Mimeographers of Theatrical and Press Agents' Work. 500 copies of anything for $1.00. 1008 New York Life Bldg., CHICAGO.

TYPEWRITING, STENOGRAPHY, TRANSLATIONS.

49 West 28th St., Tel. 200 Mad. Sq.

71 Broadway, " 3188 Cortlandt.

214 W. 42d St. " 2773 38th.

1402 Broadway " Room 504.

STENOGRAPHY. TYPEWRITING. MIMEOGRAPHING

Theatrical copying a specialty.

Best Work. *Lowest Rates*

J. E. NASH, Room 2, 1368 Broadway (cor. 37th St.)

Ready--June 16

The Dramatic Mirror

Date-Book

For Seasons

1904-5 and 1905-6

By mail, postage prepaid, 30 cents. 8 cents additional will pay registration fee, and insure its proper delivery.

Address, DATE BOOK DEPT.,

121 W. 42d St., N. Y.

TAYLOR

That's all you need to know, if it is a Trunk.

C. A. TAYLOR TRUNK WORKS,

39 E. Randolph St., CHICAGO. 131 W. 38th St. NEW YORK.

Our 1904 Line is Very Complete.

New Illustrated Catalogue upon request.

THEATRICAL FLOWERS

(Of all descriptions. Strictly fireproof.)

Tel. 2313-38. GEO. I. FUCHS, 109 W. 39th St., N. Y.

"TELL IT TO ME."

EZRA KENDALL'S 3D BOOK.

ALL NEW, JUST OUT.

For sale on all trains and news-stands, or by mail 25c.

Address EZRA KENDALL,

50 South 7th Ave., Mt. Vernon, N. Y.

DALE'S EUROPEAN HOTEL.

Steam Heat; Day and Night Elevator Service.

A. J. DALE, Prop., 284 286-288 Wabash Avenue (near Van Buren; centre of city), Chicago.

SPECIAL RATES TO THE PROFESSION.

SHOW PRINTING

ALL KINDS, BLOCK and TYPE STOCK CUTS for EVERYTHING GOING.

CALHOUN SHOW PRINT

HARTFORD, CONN.

GILMORE'S AUDITORIUM

PHILADELPHIA, PA.

WILLIAM J. GILMORE, - - - - - - - - OWNER

Season to open in August and continue in the future under the joint proprietorship, management and personal direction of

WILLIAM J. GILMORE and CHARLES H. YALE

Policy---A Return to First Principles---No Combinations.

TO THE CONTRARY—The organization of a carefully selected company of artists, who will throughout the coming season appear in a series of CLEVER SKITS, ORIGINAL MUSICAL COMEDIES, EXTRAVAGANZAS, SPECTACLES and ELABORATE REVIEWS—Augmented by the weekly production of UNUSUAL VAUDEVILLE SPECIALTIES, EUROPEAN NOVELTIES and SENSATIONAL FEATURES.

WANT and Will Pay for at All Times---in Any Line---THE BEST ON EARTH.

We offer a premium for cleverness—in return expect you to "Deliver the Goods."

Address all communications to

WILLIAM J. GILMORE and CHARLES H. YALE, Gilmore's Auditorium, Walnut, above 8th St., Philadelphia, Pa.

The American Amusement Association

(INCORPORATED.)

Paid Up Capital of $25,000.00.

BUY and LEASE PLAYS.

The Following Productions are owned or controlled by us:—

Uncle Dan'l or the Messenger from Jarvis Section
Convict's Daughter
For Her Sake
King of Rogues
The Girl from Chili
Maloney's Wedding Day
A Little Outcast
Green Mountains
At Cripple Creek
The Price of Silence
The Bandit King
The Cattle King
The Third Degree
Nettie, the News Girl
A Homespun Heart
King of the Cattle Ring
In a Woman's Power
Mr. Plaster of Paris
"Sam Hill" Jones
Davy Crockett (The original Frank Mayo version)
Just Struck Town Alaska
The Duke of Dowagiac

Also the Following Productions for Repertoire and Stock:—

Dora Thorne
Just Before Dawn
Quo Vadis (12 People)
Our Goblins
One of the Finest
Roanoke
War of Wealth
Dangers of a Great City
Camille
A Royal Reception
Knobs O'Tennessee
For Hearth and Home
Dr. Jekyll and Mr. Hyde
Alone in Greater New York
Three Musketeers
A Soldier of the Empire
Michael Strogoff
The Buffalo Mystery
How Hopper was Side Tracked
Fabio Romani or the Vendetta
(For Stock Productions only)

A Complete Line of Lithographic, Pictorial and Block Printing and Small Advertising Matter always carried in stock for the above named plays by the

NATIONAL PRINTING & ENGRAVING CO., Tribune Building, Chicago. Correspondence Solicited.

AMERICAN AMUSEMENT ASSOCIATION, Suite 1512 Tribune Bldg., CHICAGO, ILL.

Now Booking Season 1904-5.

THE IOWA-ILLINOIS CIRCUIT

Peoria, Davenport, Rockford, Quincy, Burlington, KeoKuK, Clinton, Canton, Iowa City, Ottumwa, Muscatine, Oskaloosa, Ft. Madison, Marshalltown, Moline, Rock Island, Monmouth.

Good Business for Good Shows!

Poor Shows and Knockers not Wanted.

GEO. B. PECK, Booking Representative, Room 511, Knickerbocker Theatre Building.

THE BELASCO-DE MILLE PLAYS:

THE WIFE, CHARITY BALL, MEN AND WOMEN, LORD CHUMLEY.

Under the SOLE MANAGEMENT of Mrs. H. C. DE MILLE

Special representative for several new plays, and for the rising young actresses, HERMINE SHONE and ANNA WYNNE.

New York and London. Cable Address, Iliacal. Room 501, 1402 Broadway, New York City.

To Whom It May Concern:

It has come to our notice that several unprincipled parties have been claiming the rights to the production of our play, **MALONEY'S WEDDING DAY**, which has been the property of this Company for the past three years, and is duly protected by the copyright laws of the United States.

We herewith announce that we have leased this play to Messrs. SHEELEY AND YOUNGS, for the season of 1904-1905, and we will protect Lessees to the fullest extent of the law.

AMERICAN AMUSEMENT ASSOCIATION, 1512 Tribune Building, Chicago, Ill.

THOS. S. HOGAN, Atty., 816 Ashland Block, Chicago, Ill.

WALTER CLARKE BELLOWS Productions.

REPRESENTING

Departments of Productions and Engagements.

NEW YORK THEATRICAL STOCK EXCHANGE,
"'Phone." HOLLAND BLDG., 1440 BROADWAY, NEW YORK.

WILL H. GREGORY Engagements.

Wanted, for Fair Week,

Commencing September 19, first-class Repertory or Vaudeville Company, with good band. Can offer band good contract to furnish music at Fair. Thirty thousand attendance last year.

ASHBY WILKINS, Manager Grand Opera House, COLUMBIA, TENN.

To Stock and Repertoire Managers!

If you want to negotiate for use, this Summer or next season,

of

Tennessee's Pardner

Write Quick.

Address ARTHUR C. AISTON, Room 802, 110 West 34th St.

Kewanee, Ill. McClure's Opera House.

Under New Management. Two attractions per week. Companies wishing open time and good business write, also companies with contracts for season of '04 and '05 please write.

Address all communications to F. D. McCLURE, Manager.

Managers Attention

Have some good open time for first-class attractions, in the metropolis of the west, population 11,000, center of the oil and gas belt, S. R. O. nightly, enough said. For time and terms, write or wire.

F. LEE WILLIAMS, Mgr.

WILLIAMS' NEW OPERA HOUSE, Chanute, Kans.

THIRD YEAR—SEASON 1904-5.

Time Nearly All Booked. Company Nearly All Filled.

DOWN BY THE SEA

Management of PHIL HUNT, Room 2, 1358 Broadway, N. Y.

All new scenic and mechanical effects. 35 varieties of Miner and Metropolitan Printing.

In preparation a new pastoral play by Hal Reid.

Margaret Neville

STARRING IN REPERTOIRE.

Business communications to WM. CRADOC, Cumberland, Md.

Will buy 60 foot Baggage Car.

BIG ROYALTY PRODUCTIONS

Responsible people address ERNEST ROBISON, Cumberland, Md.

Big Success at the Hippodrome, London, England.

PAULINETTI and PIQUO

Character Comedy Gymnasts. Specially engaged for season 1904-5, with THE

THURBER AND NASHER CO.

Presenting FLORENCE HAMILTON in prominent scenic productions.

WANTED

Repertoire People

IN ALL LINES FOR THE

CLARA TURNER CO.

ADDRESS

IRA W. JACKSON Mgr., Clara Turner Co.,

Lyceum Theatre, New London, Conn.

For Sale, Cheap,

TRINITY CHIMES

4-Act Melodrama.

Four col. Paper, large assortment; Morgan Litho. Co. Block and Typework, Carey Show Print. Complete Set of Scenery, Manuscript, Parts, Copyright, Frame Trunks, Bill Trunks, Organ, Set of Chimes, Choir Boy Suits, Props, Paper Cuts, etc. **Must know quick. Have many offers.** Address

W. B. WATSON,

Watson's Theatre, Brooklyn, N. Y.

Played this season 27 weeks. Chicago Iroquois fire compelled me to close.

Hartford Opera House,

HARTFORD, CONN.

Grand Opera House,

SPRINGFIELD, MASS.

New Theatre, ...Now Building at

NEW BRITAIN, CONN.

An up-to-date theatre to be ready early in September. Ground floor house on the main Street, seating about 1,700; will play only first-class **City Attractions** at the three theatres.

Address Main Office,

JENNINGS & GRAVES, Hartford, Conn.

Or STAIR & HAVLIN, 1441 Broadway, New York City.

Theatre Wanted!

For the coming season in a good, live city of not less than 200,000, for a strictly first-class stock company, producing nothing but the best and latest New York successes. Address at once

GEORGE FRIEND,

Proctor's Theatre, Albany, N. Y.